

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

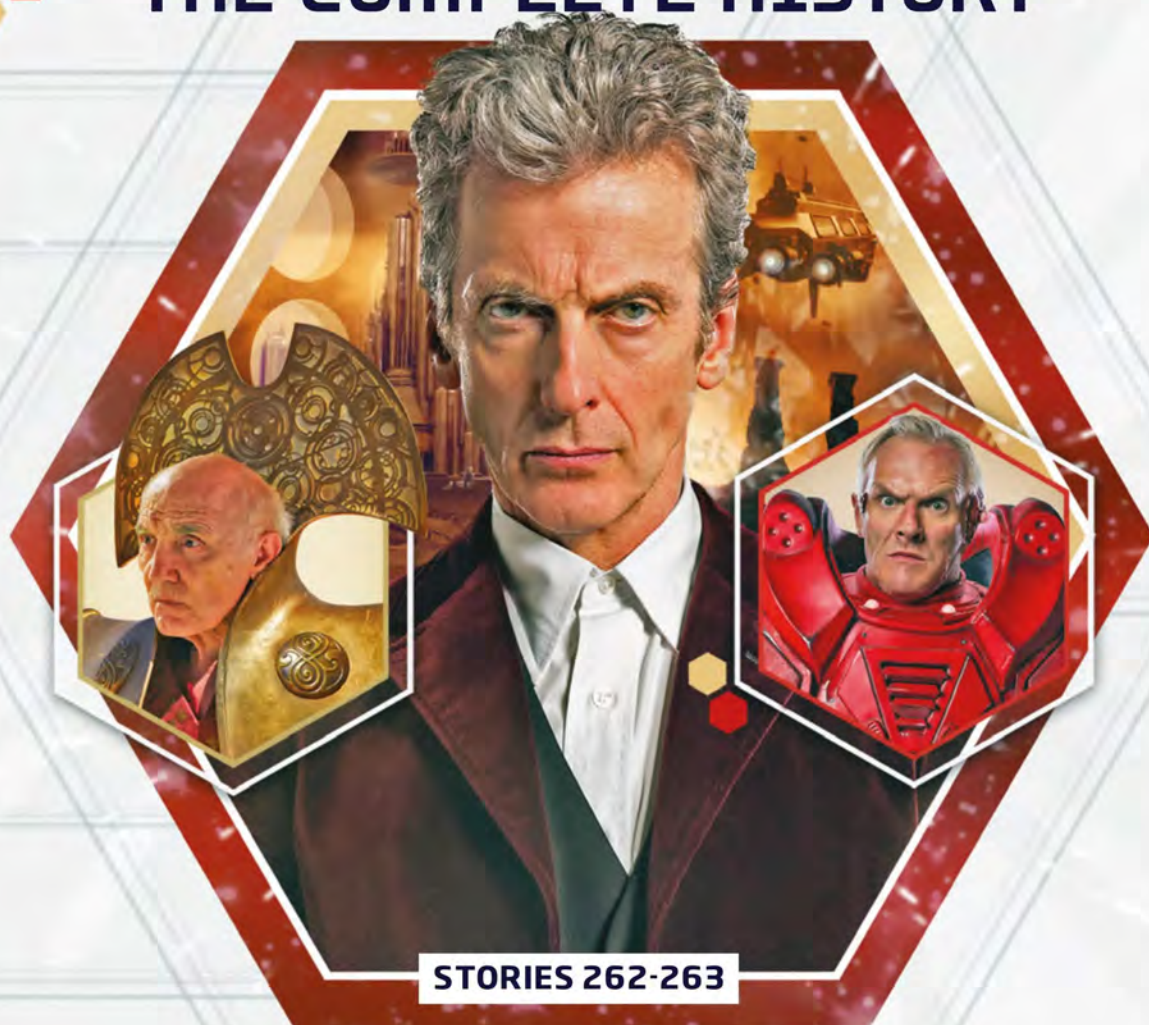
BBC

DOCTOR WHO



THE **TWELFTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 262-263

HELL BENT
AND THE HUSBANDS OF RIVER SONG





BBC

DOCTOR WHO

THE COMPLETE HISTORY



HELL BENT

THE HUSBANDS OF RIVER SONG

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Contents

HELL BENT

8 INTRODUCTION	10 STORY	12 PRE-PRODUCTION	28 PRODUCTION	42 POST-PRODUCTION
46 PUBLICITY	49 BROADCAST	52 MERCHANDISE	54 CAST AND CREDITS	60 PROFILE

THE HUSBANDS OF RIVER SONG

64 INTRODUCTION	66 STORY	68 PRE-PRODUCTION	82 PRODUCTION	98 POST-PRODUCTION
104 PUBLICITY	110 BROADCAST	114 MERCHANDISE	116 CAST AND CREDITS	122 PROFILE

124

INDEX

'THE CHRISTMAS SPECIAL SEES
ALEX KINGSTON RETURN AS RIVER SONG
FOR ONE FINAL ADVENTURE.'

Welcome



"Hello sweetie." As opening lines go, the first words uttered by River Song on her debut in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59], belie the impact the character would have on *Doctor Who* across the next seven years. Perhaps only River's creator, Steven Moffat, had any idea of how this beguiling character was going to fit with his plans for the series as he prepared to take over the showrunner's chair.

This volume of *Doctor Who – The Complete History* arrives at *The Husbands of River Song* [2015 – see page 62], the Christmas Special that would see Alex Kingston return as River for one final adventure, this time alongside Peter Capaldi's Twelfth Doctor. It's a festive comedy romp that serves as a fine farewell to River, but also has a melancholy air as the Doctor and River, husband and wife, spend one final night together. It's the moment where all the timey-wimey threads woven by Moffat are bound together.

Of course, with *Doctor Who*, it's never quite the end. Thanks to Big Finish

Productions, *The Diary of River Song* continues her adventures on audio, with special guest stars in the form of earlier Doctors. As to how that works, all I'll say for now is: spoilers!

River Song is not the only popular character we say farewell to in this volume. In *Hell Bent* [2015 – see page 6], time was up for Clara Oswald in a series finale that delves deep into the mythology of *Doctor Who*. Against a backdrop of his return to Gallifrey and manipulation at the hands of the Time Lords, the Doctor faces the painful realisation that he and Clara must part company.

The relationship between the Doctor and Clara, spanning a difficult regeneration, has been one of the closest bonds between Doctor and companion seen in the history of the series. Clara guided the Twelfth Doctor to the realisation that he was a good man after all, and in return he fought to the bitter end to avert her death in *Hell Bent*. It's a futile gesture, but in a mirror of the Doctor's origins, he is prepared to defy the Time Lords and go on the run in a rickety old TARDIS to save Clara.

It takes an impossible girl to take a brave step and be the one to give up the Doctor. Clara originally came into the Time Lord's lives to save him, so it's fitting that she leaves him to do the very same thing one last time.

In both Clara Oswald and Dr/Professor River Song, the Doctor's life has been enriched and changed by two amazing women whose influence will be felt on his adventures for years to come.

Mark Wright – Editor

Left:
Clara says
goodbye to
the Doctor
in *Hell Bent*.





HELL BENT

► STORY 262

The Doctor has finally come home to Gallifrey after billions of years trapped in a confession dial. With Rassilon and his High Council deposed, the Doctor is hell bent on saving Clara – but what of the legendary Hybrid?





'THE DOCTOR FINALLY METES OUT JUSTICE
TO THOSE RESPONSIBLE FOR
THE HORRORS OF THE TIME WAR.'

Introduction

Rounding off the 2015 series of *Doctor Who*, *Hell Bent* had to resolve three things...

It alluded to what the Hybrid was – the mythical threat that was first mentioned in *The Magician's Apprentice/The Witch's Familiar* [2015 – see Volume 80] at the start of the series. We'd learned since then that the Doctor ran away from Gallifrey because he was scared of the Hybrid – a creature combining two warrior races that was predicted to “stand over the ruins of Gallifrey and unravel the web of time”. The Doctor's new associate Ashildr reasoned that the Doctor and Clara together were the Hybrid – and that his single-minded obsession with saving his companion threatened the fabric of time. Together they would, as the prophecies put it, “break a billion billion hearts to heal its own”.

Hell Bent also reached back to the 50th anniversary story *The Day of the Doctor*

[2013 – see Volume 75] and saw the Doctor track down his home planet Gallifrey at last. The Doctor finally metes out justice to those responsible for the horrors of the Time War. He banishes Rassilon and his High Council, who we'd previously seen proposing drastic measures to prevail over all in *The End of Time* [2009/10 – see Volume 62].

Most crucially, however, the story had to find a satisfactory way to write out companion Clara Oswald, after her premature demise in *Face the Raven* [2015 – see Volume 83]. Ultimately, Clara was given a brief reprieve. She was extracted from time just before her death and, at the end of the episode, set off for some adventures with Ashildr, on the understanding that she would eventually return to Trap Street to die in accordance with recorded history. Her story has many echoes of previous companions. In the same way that Rory waited centuries for Amy in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66], the Doctor endured millennia trapped in the confession dial for Clara. In *The Stolen Earth/Journey's End* [2008 – see Volume 60], Donna Noble's memories were wiped to ensure her safety. Here, the Doctor forgot Clara in order to keep her safe.

The Twelfth Doctor would have his memories of Clara restored by Testimony in his final story, *Twice Upon a Time* [2017 – see Volume 89]. And the speech he made shortly after, before he regenerated into the Thirteenth Doctor, recalls his earlier farewell to Clara in *Hell Bent*, when he told her never to be cruel or cowardly and, most importantly, never to eat pears. ■

Left:
The Doctor makes Donna forget in *Journey's End*.



STORY

The Doctor enters a diner in the Nevada desert where Clara is working as a waitress. He plays a tune on his guitar called *Clara*, and she asks him about her... [1]

The Doctor has returned to Gallifrey, to a barn from his childhood. A Time Lord soldier, Gastron, informs the General that the Cloister Wraiths are active. [2]

The Doctor is provided with a bowl of soup by a woman from a nearby settlement. A huge gunship looms over the Doctor and the settlers, and Gastron orders the Doctor to accompany him to the Capitol. The Doctor draws a line in the sand then finishes his soup. [3]

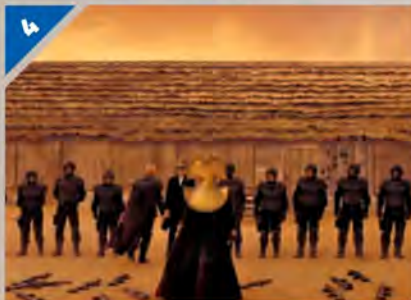
The Doctor refuses to see the General or the High Council. Then President Rassilon turns up. The Doctor tells him, "Get off my planet." The General arrives with six gunships, and backs up

the Doctor's order. Rassilon is deposed and banished. [4]

The Doctor travels with the General to the Capitol. Ohila tells the Doctor that he was imprisoned in the confession dial at Rassilon's command to find out about the Hybrid. The Matrix prophesies that one day the Hybrid will stand in the ruins of Gallifrey and unravel the web of time.

The Doctor requests the use of an extraction chamber to recover Clara from the end of her time stream. [5] He then obtains a neural block and they escape into the cloisters, where sinister Cloister Wraiths slide through the tunnels. [6] The Doctor and Clara come to a service hatch.

The General, Ohila and two guards emerge from a nearby lift. Ohila informs Clara that the Doctor was trapped in the confession dial for four and a half billion years. Clara walks over to the General and Ohila and accuses them of being monsters –





enabling the Doctor to open the hatch, steal a TARDIS and materialise it around her! [7]

The Doctor decides to head to the last hours of the universe, where the Time Lords won't be able to find them. They land – and someone knocks on the door.

The Doctor emerges, to find Ashildr sitting in a ruin in a reality bubble. [8] She is the last of the immortals. She tells him that Clara must die and it is time to tell the truth about the Hybrid.

Clara watches from inside the TARDIS as the Doctor explains that Ashildr is the Hybrid. She, however, thinks that the Hybrid is the Doctor and Clara. She accuses the Doctor of being prepared to risk all of time and space just to save Clara. [9] The Doctor explains that's what the neural block is for – to wipe Clara's memory of him.

The Doctor returns to the TARDIS with Ashildr. The Doctor picks up the neural block and is about to activate

it when Clara tells him she has used his sonic sunglasses to reverse the polarity. The Doctor isn't sure she succeeded, and they activate the neural block together. The Doctor realises it is going to wipe *his* memory and he tells Clara to run like hell before losing consciousness. [10]

Back in the diner, the Doctor explains to Clara that he knows he travelled with someone called Clara, but he has no idea what she looked like. [11]

Clara opens a door, leading to the console room of the TARDIS the Doctor stole from Gallifrey. The diner was merely its outer shell and when it dematerialises, the Doctor finds himself standing alone in the desert with his TARDIS.

Clara's death is still a fixed event. One day she will have to return and face the raven. But until then, she can travel through time and space with Ashildr in a TARDIS stuck in the shape of a diner... [12]

'THE SCRIPT FOR THE EPISODE
WAS TO SHOW THE DOCTOR AT HIS
MOST DANGEROUS.'

Pre-production

Iknew that he went back to Gallifrey and he had a selfish agenda,” Steven Moffat told *Doctor Who Extra* of his planning for the finale of the 2015 series of *Doctor Who*. The script for the episode was to show the Doctor again at his most dangerous, in the wake of the death of his friend and companion now being shown as a man who had nothing left to lose... and a self-entitled man whose memory is decaying after the recent events of his unimaginably long imprisonment.

After it had been decided that Clara Oswald would be staying on *Doctor Who* for a further year – following Jenna Coleman’s desire to continue her enjoyable working relationship with Peter Capaldi after the readthrough for *Last Christmas* [2014 – see Volume 80] in early September 2014 – Steven Moffat sat down with the show’s co-star to discuss how the Coal Hill School teacher’s tale would unfold. A story arc had been worked out in which Clara – now coming through the grief for the loss of

Danny Pink – would start emulating the Doctor more and more, taking on the same terrible risks and large decisions which the Time Lord did. This would lead first to her death, and then a new existence which would effectively allow Clara to become a wanderer in time and space with a stolen TARDIS of her own. Although she was delighted with the extension of her time on the show, Coleman was still aware that Clara’s departure was a tough decision, and that leaving the unique job would be very difficult for her.

Fury of the Doctor

The Doctor’s grief following Clara’s death had already fuelled the narrative of *Heaven Sent* [2015 – see Volume 83], which Moffat had been developing since April 2015. The original intention was that *Heaven Sent* and the finale would be made together in a single production block, Block 6, in July/August, and that director Rachel Talalay would be returning to handle them, with Peter Bennett as producer. However, production on *Heaven Sent* was brought forward to form Block 6 from late June, meaning that the final episode would become Block 8, made after the summer break during July.

It was Clara’s death in Episode 10, *Trap Street* (ultimately *Face the Raven* [2015 – see Volume 83]), which again unleashed the fury of the Doctor, as seen in the character of the War Doctor incarnation during the Time War in which Gallifrey had been involved during *The Day of the Doctor* [2013 – see Volume 75]. Moffat was to liken the mourning Doctor, trapped for billions of

Left:
Clara finds
herself
a new job.



Connections: Last Great...

- ▶ The events of the Time War – as seen in *The Day of the Doctor* [2013 – see Volume 75] – are discussed, with Gastron recalling fighting under the Doctor at Skull Moon.



Born in a barn

- ▶ The barn in the drylands is where the Doctor had slept as a youngster in *Listen* [2014 – see Volume 77] and the place where he contemplated activating the Moment in *The Day of the Doctor*.



years in his own confession dial, as a Western hero akin to Shane, the laconic gunfighter with an obscure past who was the title hero of a 1949 novel and 1953 movie – a figure who arrived in a valley community to find that it was being terrorised by a cattle baron who desired to obtain the land owned by the farmers.

Another key element of the story was that Clara's understanding of what made the Doctor who he was should enable the Doctor to come back from the brink of his anger and fury. Again, Moffat drew upon a comment made by the series' former script editor Terrance Dicks about the Doctor in

the 1976 edition of the book *The Making of Doctor Who* in which he noted: 'He never gives in, and never gives up... He is never cruel or cowardly. In fact, to put it simply, the Doctor is a hero. These days there aren't so many of them around.'

Clara herself had also changed. Since the episodes of the 2014 series, which often saw her as a teacher within the environment of Coal Hill School, her attachments to London in particular and indeed Earth in general had diminished. Instead, she had started to take on a new identity through her adventures in space and time.

Moffat also wanted to conclude the story of the immortal Ashildr which had begun in *The Girl Who Died* [2015 – see Volume 81] and continued via *The Woman Who Lived* [2015 – see Volume 82] through to her part in Clara's tragic death in *Face the Raven*. *Face the Raven* had ended with the

Doctor being angry at the young Viking woman for her actions, and Ashildr's presence at the end of time was now to show her in yet another new phase of her life. She had passed beyond the individual whose life had been damaged by the gift of immortality, becoming a being now far more ancient than the Doctor, a serene figure who had outgrown the Time Lord's influence and could truly now guide and chastise him.

Also making a return was Ohila, the leader of the Sisterhood of Karn who had last appeared in *The Magician's Apprentice/The Witch's Familiar* [2015 – see Volume 80]. For the first time, the Sisterhood was seen on Gallifrey, a supposedly nearby planet that the Sisters had always had a relationship with as established in *The Brain of Morbius* [1976 – see Volume 24]. For this new story, Moffat saw Ohila increasingly taking on the role of a mother figure to the Doctor at his time of crisis.

With the story set back on Gallifrey, hidden by the Doctor and protected in *The Day of the Doctor* before becoming the object of his quest since *The Time of the Doctor* [2013 – see Volume 75], Moffat also wanted to delve into numerous elements of the Time Lord mythos and draw upon classic elements of its iconography. The writer was bothered by the fact that other Time Lords had been shown to die in the series, but – unlike the Doctor – had not regenerated.

Right:

"I bring you the greetings of the High Council."





He planned a calculated action on the Doctor's part: shooting a Time Lord in a manner which would normally be fatal... except that the Doctor had checked in advance that his victim would have remaining regenerations to allow them to move into a new incarnation.

1960s control room

One key image that Moffat wanted to include was the look of the original TARDIS control room as designed by Peter Brachacki in 1963 for the first recording of the series' début episode. A reproduction of the console and wall elements from this set had been created for the BBC Two drama *An Adventure in Space and Time*, which chronicled the creation of *Doctor Who* as part of the series' 50th anniversary. After its use at Wimbledon Studios for recording in February 2013 this had become an exhibit at the *Doctor Who* Experience, which was now adjacent to the BBC's Roath Lock studios in Cardiff.

The rescheduling of the recording blocks meant that Rachel Talalay was able to

start preparing work on *Hell Bent* when the crew for *Heaven Sent* was stood down for a fortnight from the start of July; during this time Moffat, Peter Capaldi and Jenna Coleman attended Comic-Con in San Diego. Although a full draft script had not been prepared by this point, Moffat and Talalay discussed the finale's content extensively during development.

The first full version of Draft One of the script for 'Series 9 Episode 12' was issued on Wednesday 8 July 2015, midway through the recording of *Heaven Sent* which had been brought forward. This was specified as forming 'Shooting Block 8' and was not given a formal title during production, with the scripts having the placeholder default title of X. When the Doctor alighted from the truck, he was 'carrying a rucksack, his guitar is slung over his back. He's dressed in a variant of his usual gear, but dustier. Wearing his shades, he looks a bit like a drifter.' Describing the diner interior, the stage

Above:
The Doctor
returns to
Gallifrey.

Connections: Biblical

▶ The Doctor suggests to Clara that they could enjoy cocktails with Moses, the biblical prophet who became a lawgiver and leader of the Israelites.



directions noted: 'If we're super-smart, we might recognise that it's the same diner as in *The Impossible Astronaut* (don't worry, it's on Cardiff bay!),' referring to the two-part opener of the 2011 series *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66]. When the Doctor explained that he had no money but played his guitar, he added that this working depended on the audience... and the only audience he had now was Clara. Noticing the Doctor smile when he said, "From time to time," Clara asked what was funny. "Private joke," explained the Doctor, causing her to ask: "You make private jokes when you've got company?" The tune the Doctor played was 'Clara's theme, from the show. A sad, slow version.'

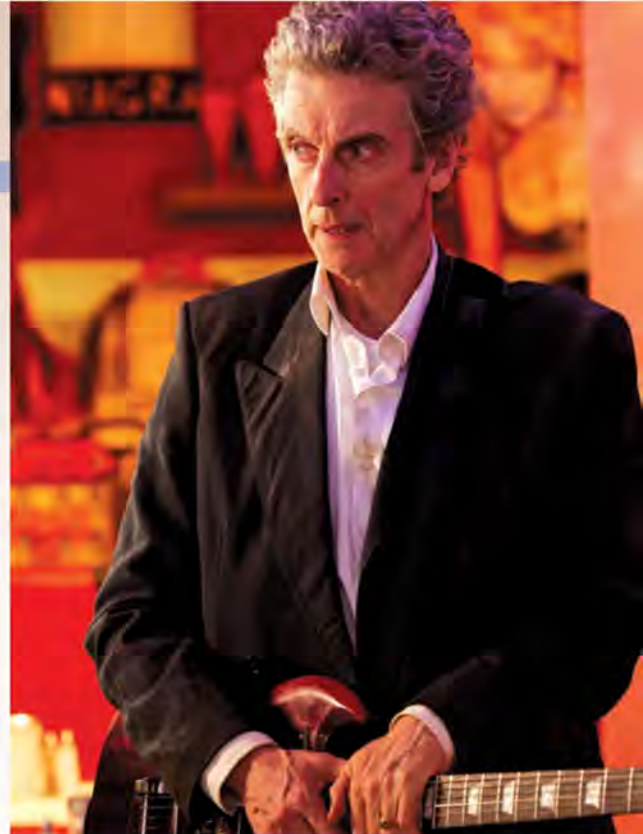
Right:

The Doctor gives his own rendition of Clara's theme.

The city of Gallifrey

In the desert of Gallifrey, the Doctor was described as 'like a gunfighter... His coat slung over his shoulder... This shot should resemble the arrival of the John Hurt Doctor in *The Day of the Doctor*.' The Doctor then looked at the barn, 'again, the one we saw in the 50th and *Listen*,' referring to the fourth episode of the 2014 series, *Listen* [see Volume 77]. Behind him was 'the city of Gallifrey, glittering under its mighty glass dome... We hear the tolling of what sounds a little like the cloister bell... the gleaming towers

beneath the glass. And now, more tolling, more bells – like many different cloister bells, all slightly different tones and registers. Like every bell in the city is tolling in the direst emergency.' Of the High Council Chamber, the script noted: 'Technically we've seen this before, in *The End of Time*, but let's not be



bound by that.' The General was specified 'as played by Ken Bones in *The Day of the Doctor*' while it was also noted that 'the President was last seen in *The End of Time*, played by Timothy Dalton.' Dalton had played Rassilon in David Tennant's swansong as the Doctor, *The End of Time* [2009/10 – see Volume 62].

The cloisters were described as 'the dark underbelly of the Time Lord capitol... Shadows and pillars, and thin layer of cold mist. A forest of marble columns and ancient metal struts. Rivets and gargoyles. It's like huge crypt imagined by [movie director] Terry Gilliam – and the very last place you would ever want to set foot.' Gastron was 'a youngish, uniformed Gallifreyan soldier' who reported that the Sliders were "active" and that their alcoves were empty. The Cloister Wraiths were described at a first glance as seeming 'like Time Lords, in their robes and headdresses. But even in silhouette, they are weirdly tall, elongated. And they glide along the floor, like Daleks, or Colony Sarff. Not soundless – the air filled with what sounds like angry whispering.' When Ohila entered the council chamber, she

Connections: Lunch?

- ▶ The Doctor recalls going to the diner with Amy and Rory as seen in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66].





remarked: "The Doctor has returned to his home planet for the first time in over a thousand years... One heard stories of a returning child. One wondered if there was to be a party."

In the 'same barn as we saw in *Listen* and *The Day of the Doctor*', the Doctor saw 'an impress of a box that once stood there' before he climbed 'to the upper floor section (as in *Listen*, but not in *Day*)' to where there was 'the child's bed. It's been made, tidied up. Like a shrine.' The woman was described as 'dressed in simple clothes, like she's from the Gallifreyan version of *The Waltons*'; this was a reference to the long-running CBS television series about a family in rural Virginia in the 1930s and 1940s. The Sky Tank which approached the barn was 'massive and lumbering, like a giant mechanical mosquito. It's the size of a troop-carrying helicopter, but bristles with sci-fi weaponry.' As Gastron's voice ordered the children to move away, a little girl stepped forwards, picked up a rock and threw it at the vessel... off which it bounced harmlessly. Gastron warned the people not to throw rocks at a military vehicle, but this simply brought a further

shower of projectiles; the soldier then told the Doctor to put down any of his sonic devices. After drawing his line, the Doctor patted the girl on her head before he returned to his soup. Later in the barn, 'the Doctor's velvet coat hangs over a chair, discarded' and the Doctor lay with a hat over his face. When he emerged from the barn a second time, he faced Gastron; the soldier welcomed him home, but the Doctor ignored him. Ohila explained to the President that the Doctor would not speak to a soldier. When the woman next came into the barn, the Doctor was shaving; he looked out with foam still on his face to see the General, and slammed the door. Back in the bar, the Doctor was 'changed - now wearing the same farmhand garb as everyone else (as close to [the hero of the 1953 Western movie hero] Shane as we dare). He tries the hat on. Off. On.'

When Ohila discussed the crimes committed during war with the President, Rassilon replied of the Doctor: "We have made our peace. We granted him a new regeneration cycle." "So one is forced to wonder... what have you done recently?" said Ohila. The confrontation between the President and the Doctor was slightly different, with the Doctor saying that he knew what and where the Hybrid was, while Rassilon referred to this area as "the sandlands". The President demanded that the Doctor swore eternal allegiance to the safety of Gallifrey and the future of his presidency... which the Doctor directly refuted.

Connections: Clever message

► The final message on the TARDIS blackboard uses the phrase 'Run You Clever Boy' which Oswin had spoken in *Asylum of the Daleks* [2012 - see Volume 70] and was repeated by the Victorian Clara in *The Snowmen* [2012 - see Volume 72] as well as being spoken by Clara in *The Bells of Saint John* [2013 - see Volume 72] and *The Name of the Doctor* [2013 - see Volume 74]. She had also told him to 'Be a Doctor' in *The Day of the Doctor* [2013 - see Volume 75].



Connections: Stuck

► The TARDIS used by Clara becomes stuck in the shape of a diner due to a problem with the chameleon circuit – first referred to in *Logopolis* [1981 – see Volume 33] – in the same way that the

Doctor's TARDIS had become jammed as police box.



The Doctor's accent had been specified as Scots since the script of *Deep Breath* [2014 – see Volume 76] to match Peter Capaldi's own tones, and now Clara guessed that he originated from Glasgow, Capaldi's home city. Discussing how memories became stories, the Doctor told Clara: "Stories are memories. Dreams are hopes." "What about nightmares?" asked Clara, to be told, "Everything else."

Back at the barn, the President picked up a fallen weapon and used it to threaten the soldiers. As Sky Tanks passed overhead, weapons were thrown to the ground from the vessels in salute to the Doctor. "It's not fair, it never works like that," raged the President.

In the cloisters, when the Doctor observed

that Ohila was a long way from Karn, she replied: "I'm not a long way from anywhere – the universe is tiny now." The dialogue between the pair was longer as she explained she was more scared of what he would do next than the Time Lords. The Doctor threw his confessional dial at the General as he entered the council chamber. The General told the Doctor that his endurance was an inspiration to every Time Lord, a reminder of what they should be; the High Council stood and applauded the Doctor, but the Doctor said that all this was meaningless. As Ohila entered, the Doctor informed her that there had been a coup. The General told the Doctor that all official prophecies concurred that the Hybrid would destroy Gallifrey, cracking the city dome to begin the last night; the Doctor agreed, offering to stop it for a reasonable fee. He then asked if the Time Lords still had "a thing [to] pluck someone out of history, use them for a bit, then bung them straight back". The General

Below:

Rassilon and the General on Gallifrey.





replied that generally a history extraction used people on the point of death who could then be tidied back to their own time stream as if the Time Lords were never there to avoid damage to the time stream. The Doctor said he needed to speak to Clara Oswald for two minutes, confirming that she had “died young” – the best basis for extraction.

Extraction chamber

The extraction chamber was described as ‘white and round (could be a re-use of the teleport chamber from 11)’ and the Doctor told Clara that she had been “matterlooped”. Clara realised that she was to be put back and have her heart restarted so that the raven could kill her. Seeing the frozen raven through the crack still showing the trap street, Clara was furious with the Doctor at extending this moment, saying that she had made her choice. Knowing that if the Doctor attempted to keep Clara alive he would endanger all time and space, the General agreed to lay down his life to stop him. When the Doctor grabbed the gun from the General, the stage directions noted: ‘This action should be swift and scarily efficient – a tiny, disconcerting glimpse of the War Doctor, and what he was once like.’ The Doctor was then given a neural block which was ‘about the size of an iPod’ and Ohila knew that he was fleeing to the one place where

nobody would dare follow him. Back in the diner, the Doctor told Clara that the neural block was “a sort of... memory editor”. When the General recovered, she was now ‘a rather younger woman’.

The Sliders were revealed fully as ‘impossibly tall, robed – but under the skullcup part of the headdress there is nothing. Just empty space... Closing on one of those empty spaces, as the Slider glides past us. There is an electric crackle, and the space “fritzes” like a television screen, and for a flickering moment there is the grainy, liney image of a screaming baleful face, all howling mouth and staring eyes...’ The Doctor and Clara did not face a Dalek, Weeping Angels or a Cyberman before finding the inlaid floor. When the General announced that she was taking a couple of men down to the cloisters, Gastron respectfully reminded her that she had just regenerated; he was then told, “Don’t be ridiculous.”

As the Doctor whispered to Clara about the Hybrid, he told her about “a story. Used to frighten me as a kid. Used to scare the wits out of me. But I’ve never known what it was,” and continued, “You can trick any interrogator, by pretending you’ve got a secret. It confirms their predominant bias.” To confirm the involvement of the Time Lords, he had pretended to have the information they wanted. Realising why the Doctor had endured so much, Clara looked at him, causing him to ask in puzzlement: “What’s that face? I don’t have that one written down. Is there a card for that one?” The General told Clara that the Doctor had been trapped in “a pocket dimension” and that she admired what he did. After speaking to the

Left:
Ohila returns.

Connections: Human nature

▶ The discussions about the nature of the Hybrid touch upon the fact that the Doctor is half-human, half-Time Lord as he had revealed in the 1996 TV Movie, *Doctor Who* [1996 – see Volume 47].







'STEVEN MOFFAT WANTED TO INCLUDE
THE ORIGINAL TARDIS CONTROL ROOM
AS DESIGNED BY PETER BRACHACKI
IN 1963.'



Above:
Gallifrey's
High Council.

Doctor, Clara approached the General: "He could have burned your world, but he saved it. For a thousand years on Trenzalore, he stood at the gate and kept you safe. And how did you repay him?" Ohila was impressed that Clara could voice the hatred for the Time Lords which she had been trying to communicate. Clara was then rescued by the materialisation of 'a silver cylinder (the basic form of a TARDIS)'.

The interior of the TARDIS which the Doctor used to rescue Clara was described as 'the classic form of the TARDIS! (This

is the Hartnell version - the *Adventures [in Space and Time]* recreation is housed in the *Doctor Who Experience*). Before departing, the Doctor called out: "Ohila, for what it's worth - you got my vote." "Technically, the outgoing president nominates his successor," observed the General before ordering the guards to accompany Madame Ohila to the Presidential

Chamber. "Gallifrey doesn't need executive authority, it needs to be kicked halfway round the universe," raged Ohila, before remarking of the guards, "And these two can regenerate for a start." "Why?" asked the General. "Sisterhood!" said Ohila, storming to the lift.

Gallifreyan lore

Inside the TARDIS, the Doctor was 'pottering around the classic console, like a distinguished Scottish actor who's slightly too excited for his own good'. "You can fly a time machine with these? Are they supposed to be retro?" asked Clara of the primitive controls.

Entering the 'huge, darkened chamber - vast, echoing. Just recognisable as the Cloisters, now ruined and impossibly ancient,' the Doctor recited a version of the poem *The Monster Beneath the Bed* by Darlene Walsh as he had done in *Listen*: "Perhaps they're all just waiting/Perhaps when we're all dead/Out they'll come a-slithering/From underneath the bed." Ashildr was described as 'outwardly... the same girl we always knew. But you

Connections: Sisters

- ▶ The Sisterhood of Karn first appeared in *The Brain of Morbius* [1976 - see Volume 24] and had subsequently featured with Ohila in the mini-episode *The Night of the Doctor* and *The Magician's Apprentice* [2015 - see Volume 80].



can tell, at a glance, that she is now so different. Serene, wise, a soul so very, very old.' Talking to Ashildr, the Doctor said: "I never thought you'd last quite so long, you know – that technology should have burned out years ago..." "The thing about immortality – you have a lot of time to get good at it," replied the young woman.

Back in the TARDIS, Clara asked the ship if it had voice control to get information, asking what the neural block was and how it worked in twenty-first-century English. The monitor flickered and read: 'LOL.' However, the monitor then gave her the information she needed, after which she attempted to stamp on it, but then asked if she could limit its function. Clara then saw the end of the Doctor's conversation with Ashildr. When the Doctor entered the TARDIS, he apologised and aimed the block at Clara... but was confused when nothing happened, and then collapsed. Clara admitted she did what he would have done: reversed the polarity. Horrified at her actions, Clara asked for help, so Ashildr offered to pilot the TARDIS. Ashildr told Clara to ask the Doctor what the Hybrid was, but the Doctor was losing consciousness... and woke up to be confronted by 'a plump amiable American' who spoke of "the girl".

In the diner, the Doctor said that the premises used to be in Nevada; this scene was shorter

than in the finished version. With reference to *Face the Raven*, the Doctor was then confronted by 'his own TARDIS [with] the mural still painted on it'. The final scene was of Clara and Ashildr aboard their TARDIS.

Picking up on the allegories with the traditional hero of Western movies, Rachel Talalay spent some time familiarising herself with the visual languages and tropes of the genre, particularly looking at the movies directed by the Italian filmmaker Sergio Leone. Initially, the BBC team was wary of this approach – even though the script had drawn upon these elements – recalling how previous attempts to make a Western-style **adventure in *Doctor Who*** had not necessarily worked as well as they **had hoped.**

Talay also realised that Moffat's script was making extensive references to a lot of Gallifreyan lore and – although she was a devotee of the more recent series of *Doctor Who* – many of these were specific items which she needed to research. She viewed some of the older stories set on Gallifrey, but also spoke to Peter Capaldi and Moffat to understand what elements of these adventures had been particularly important to them watching the series as viewers in the 1970s and 1980s. Moffat was

Connections: Vandals

▶ The Doctor makes an oblique reference to the Shabogans, a sector of Gallifreyan society associated with vandalism previously mentioned in *The Deadly Assassin* [1976 – see Volume 26] (when it was spelt Shiboogans). They were connected with the erroneous tales of how the Doctor stole the moon and the President's wife, which Missy mentioned in *The Magician's Apprentice* [2015 – see Volume 80].



Left:
The immortal
Ashildr.



Connections: Facing up

► Clara's brave death from the quantum shade in *Face the Raven* [2015 - see Volume 83] is seen, and the chronolock tattoo on the back of her neck now reads 000. The Doctor also recalls that before he had been teleported away from the trap street he had told Ashildr that when he became angry with her then the universe would become a very small place.



particularly keen that the somewhat cumbersome and awkward ceremonial collars worn by the Time Lords since *The Deadly Assassin* [1976 - see Volume 26] should be retained, mainly because they were quickly identifiable and easy for children to draw.

At an early juncture, Rachel Talalay's team attempted to book Timothy Dalton to reprise the role of Rassilon; the actor had performed this part for the recording of *The End of Time* in spring 2009. However, since 2014 Dalton had been appearing as the explorer Sir Malcolm Murray

in the Showtime horror series *Penny Dreadful* that was recording in Ireland and would not be available for the production dates. Fortunately, with Rassilon being a Time Lord, it would be easy enough to recast this part and have the audience assume that Rassilon had regenerated since the events seen in *The End of Time*.

When speaking on the *Doctor Who* Comic-Con panel in San Diego on Thursday 9 July, Peter Capaldi and Jenna Coleman indicated that they knew nothing about the finale. Attending an event in Berlin on Friday 17 July, Coleman declared: "We haven't read the script to episode 12 yet." "No, we haven't got to the end of this series," added Peter Capaldi, "so we don't know yet what happens to us."

In Draft Two of the script - dated Monday 20 July - the Doctor's comments on playing for an audience were dropped, as were his private joke comments. The reference to actor Timothy Dalton was omitted, and the script now indicated of the President 'as when last seen, there



is a metal gauntlet on his left hand'. The Sliders were no longer described as "active" and Ohila's entrance to the council and her dialogue with the President was changed. The scene of the Doctor shaving was omitted, and the confrontations with Gastron and the General outside the barn were combined, with the President no longer demanding allegiance from the Doctor. The President was now specified as Rassilon by name, and the conversation with the Doctor and Ohila in the cloisters was revised, with the Doctor now redeploying the High Council to sanitation duties and the General no longer citing the Doctor's endurance as an inspiration. The dialogue about the Hybrid was revised and the Doctor's comments about Clara being matterlooped were omitted as was her anger towards the Doctor on extraction. In the cloisters, the Doctor and Clara now encountered a Dalek, some Weeping Angels and a Cyberman. Ohila no longer said that the Doctor was trapped in a pocket dimension, and the Doctor no longer named her as his



Left:
Clara and
Ashildr
run off with
a TARDIS.

successor. The dialogue inside the 'classic TARDIS' was expanded with the Doctor now planning cocktails with Moses and the recovery of his own TARDIS, as well as inspecting Clara's tattoo. The Doctor no longer recited the rhyme from *Listen* and the material with Clara asking the TARDIS to explain the operation of the neural block was removed, while the references to Missy bringing the Doctor and Clara together were added. In the diner, the Doctor now recalled being with Clara when encountering an Ice Warrior on a submarine and a mummy on the Orient Express; Clara's departing dialogue with the Doctor about memories becoming songs was added, along with Ashildr's comments that the chameleon circuit's fault had locked the TARDIS' outer shell as an American diner.

Draft Three, issued the following day, was near identical barring some minor changes. Notably, Ashildr now reminded the Doctor of what he had told her on trap street about the universe being a small place when he was angry.

On Friday 24 July, Draft Four of the script was issued. The Doctor now needed Clara extracting for half-an-hour rather than two minutes, with the General concerned about the cruelty of prolonging death. The Doctor's discussion with Ohila about hope was added before his departure in the TARDIS and the Doctor assuring Clara that her heartbeat would return was extended. Some of the dialogue between Ashildr and the Doctor was changed, removing his comments about the technology's longevity and adding his direct accusations about Clara's death. The dialogue between Ashildr and Clara as they departed in the TARDIS was also extended.

Questioning the director

The BBC website invited fans of *Doctor Who* to submit questions via email or Twitter for Rachel Talalay as part of its *Ask the Experts* initiative on Monday 3 August. The director would then respond with comments about her role as a director... although devotees were told to avoid questions about upcoming storylines and instead focus more on her personal career and her work for the 2014 series finale.

Meanwhile, the readthrough draft of the finale script was issued on Tuesday 4 August. The Doctor's comments about lies put about by the Shabogans were added, along with Clara asking the Doctor what happened to his "Doctory" velvet coat. In the classic TARDIS, the Doctor now told Clara that the neural block would not work on him because it was human-compatible: "Doctor, you are the most human man I've ever met," Clara told him when the Time Lord

Connections: Cool

▶ The Doctor is still using his sonic shades, which had been introduced in *The Magician's Apprentice* [2015 - see Volume 80].



Connections: Angels

In addition to the Weeping Angels first seen in the episode *Blink* [2007 – see Volume 56], also held captive in the cloisters is one in cherub form as shown in *The Angels Take Manhattan* [2012 – see Volume 72].



collapsed. Three new scenes were now added at the end of the script showing the Doctor setting off in the TARDIS. 'Magically, the lights start coming on. Roundel and roundel flaring into action. The Time Rotor illuminates with a chime, like it's welcoming him home. The console now glittering and burbling with life. More roundels flaring on, illuminating details: at the

top of the staircases, a coat stand – and hanging on it, what appears to be his velvet coat (or a close match)... Now a pneumatic hiss from the console. A bleeping. And something fires out of the console, and somersaults through the air to the Doctor. He catches it in his hand. A brand new, restyled, sonic screwdriver!'

The readthrough was scheduled for 7pm on Tuesday 4 August and took place in Rooms GF 68+69 after Peter Capaldi and Jenna Coleman had spent the day recording in studio on *Sleep No More* [2015 – see Volume 83]. Malachi Kirby, T'Nia Miller and Ken Bones had also been in attendance during the afternoon for costume and make-up sessions. Kirby was playing Gastron, and following a spell in *EastEnders* the previous year, had made a couple of episodes of the new ITV fantasy *Jekyll & Hyde*. Cast as the regenerated General, T'Nia Miller had worked on Russell T Davies' Channel 4

series *Cucumber* on which she had met casting director Andy Pryor. Bones had been specified in the script as returning following his appearance in *The Day of the Doctor*; since when he had been appearing in the BBC fantasy series *Atlantis* as Melas.

Rassilon

Cast as the new incarnation of Rassilon was Donald Sumpter, a veteran actor who had made one of his first appearances on television in the *Doctor Who* serial *The Wheel in Space* [1968 – see Volume 12] playing Enrico Casali; he had then returned to the series a few years later as Commander Ridgeway in *The Sea Devils* [1972 – see Volume 18]. Since then his career had grown considerably, starring in the Thames drama series *The Brack*

Report and featuring regularly in other television shows such as *Big Deal*, *The Buddha of Suburbia*, *Our Friends in the North*, *Bombay Blue* and *Game of Thrones*. He had appeared as Kemp in BBC Three fantasy series *Being Human*, and as Erasmus Darkening in *The Eternity Trap* in the CBBC *Doctor Who* spin-off *The Sarah Jane Adventures* and had also recently been working on *Jekyll & Hyde*, in which he played Garson. Having accepted the role on *Doctor Who*, he went online to find out more about Rassilon and was astounded to learn what a major character from the series' mythology he would be taking on.

Right:

Ohila, leader of the Sisterhood of Khan.





In preparation for the part, he viewed Timothy Dalton's appearance as the President in *The End of Time*.


Clare Higgins was to reprise her role of Ohila, having last played the part at the start of March during recording on *The Magician's Apprentice*. For Maisie Williams, the return of Ashildr/Me for a fourth episode was a great surprise; she had assumed that her work on *Doctor Who* had been completed with the recording of *Face the Raven* during June, prior to the start of production on the new run of HBO's series *Game of Thrones*. As such, her availability needed to be carefully scheduled.

While recording continued on *Sleep No More*, fittings and rehearsals for the Sliders were conducted on Thursday 6 August. The three Wraiths were played by movement artists Jami Reid-Quarrell, Ross Mullan and Nick Ash. During recording on *Heaven Sent* in July, Peter Bennett had approached Jami Reid-Quarrell about

both playing a Slider and training other performers to do so, recalling the actor's mastery of a Segway which he had used in his performance as Colony Sarff for the recording of *The Magician's Apprentice*/*The Witch's Familiar* in February/March. Canadian Ross Mullan had worked on *Doctor Who* before as a Silent in *The Time of the Doctor* and the Teller in *Time Heist* [2014 – see Volume 77] while Nick Ash was new to the series. After the afternoon fittings on the Thursday, the trio reassembled to rehearse on their Segways from 9.30am on Friday morning.

For the shooting script dated Saturday 8 August, it was noted of the guitar carried by the Doctor '(similar to his usual one, but not the same. Different colour?)'. The traces of the box in the barn had vanished and Rassilon was no longer seen dispatching the Sky Tanks; the little girl did not cast a stone at the vehicle, and weapons were not thrown from the Sky Tanks. The Doctor's conversation with Ohila about his experiences in the confession dial were revised, with changes to the subsequent discussion about the Hybrid and a simplification of the request to extract Clara. The dialogue as Clara and the Doctor made for the cloisters was changed, as was their discussion about the events on the trap street and Clara's condemnation of the Time Lords. Clara no longer remarked on the "retro" controls of the classic TARDIS, while the idea of Missy creating the Hybrid by bringing the Doctor and Clara together was expanded. Clara using the neural block on the Doctor underwent changes, with Ashildr no longer asking about the Hybrid. The dialogue between the Doctor and Clara as the latter departed in the diner was revised, with the Doctor saying how he had learnt from Clara... but would never be able to thank her for what she did. ■

Left:
The new
incarnation
of Rassilon.



Production

A tiny amendment changing the Doctor explaining to Clara about the Matrix was made in pink script revisions on Monday 10 August, the first day of recording on *Hell Bent*.

Two units were at work on this day, Rachel Talalay starting work on the finale while Justin Molotnikov continued work with the guest cast of *Sleep No More*.

Most studio days for the finale were scheduled for 7.30am to 7pm. The first day

began with the sequences in the TARDIS requiring both Peter Capaldi and Jenna Coleman for *Heaven Sent*, after which Peter Capaldi departed for ADR work at Bang Post Production. The crew relocated to Studio 1 at Roath Lock where the cloisters set had been constructed (as a revamp of one of the circular sets from the castle in *Heaven Sent*) and recorded the arrival of Gastron to report to the General about the Sliders. Peter Capaldi then returned from Bang and joined Jenna Coleman to

'THE DOCTOR WHO TEAM RETURNED TO EDDIE'S DINER, A 1950S AMERICAN-THEMED RESTAURANT PREVIOUSLY VISITED FOR THE IMPOSSIBLE ASTRONAUT / DAY OF THE MOON.'

Connections: Dialling up

► The Doctor's confession dial had first been seen in *The Magician's Apprentice* [2015 – see Volume 80] and reappeared in *Face the Raven* [2015 – see Volume 83] prior to his incarceration in it in *Heaven Sent* [2015 – see Volume 83].



perform the Doctor and Clara's entry to the cloisters and his explanation of the Sliders, with the three movement artists having undergone further Segway rehearsals during the morning in GF 68+69.

During the day, BBC Wales was visited by Waris Hussein, who had directed the first *Doctor Who* serial in 1963; he met up on the standard TARDIS set with

Peter Capaldi as well as recording some material with the BBC website team. The same morning, comedy actor and writer Rory McGrath had selected *Doctor Who* as an influence on his viewing for BBC One's series *The TV That Made Me*, as illustrated by an extract from *The Tomb of the Cybermen* [1967 – see Volume 10].

The previous block was still in production on Tuesday 11 while work continued in the cloisters of Studio 1 with the show's stars. The team from *Doctor Who Extra* was present to capture

Below:
Cobweb of
the Daleks.



behind-the-scenes material as the Doctor and Clara encountered a Dalek, some Weeping Angels and a Cyberman. The Dalek was one of the props made in 2005 for *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50]; although no operator was hired because it was effectively static, Nicholas Briggs was hired to be on set and provide the Dalek voice 'live', mainly because one of Rachel Talalay's daughters wanted to meet him. The Weeping Angels and a Mire helmet were similarly static props while the Cyberman, played by Simon Carew, was supervised by Becca Smith of Millennium FX. After these scenes, the Doctor and Clara talked by the mural and a start was made on the sequence where Ohila and the General arrived.

That morning on CBBC, the series *Marrying Mum & Dad* – in which children organised a wedding for their parents – adopted the theme of *Doctor Who*, with *Doctor Who* producer Derek Ritchie and



Becca Smith of Millennium FX helping Rory and Lois to arrange the big day for their parents Julie and Amanda who were to take their vows in a former steel mill, dressed as Madame Vastra and Jenny Flint respectively; the programme had been recorded over the spring.

Cloister set

On Wednesday 12 August, minor blue script changes were made to the General confronting the President, and the dialogue between the Doctor and Ashildr about Missy was repositioned, along with alterations to extend the scene in which the Doctor and Clara activated the neural block and also revised the final scene in the diner, omitting the Doctor's final regrets. Back in Studio 1, work continued on the cloister set while the Block 7 unit wrapped up *Sleep No More* in Studio 4. The key dialogue sequences between the Doctor and Clara continued

as the pair confronted Ohila and the General, progressing as far as the rescue of Clara in the 'classic TARDIS' and the Doctor's departing comments to Ohila.

The *Doctor Who Extra* team was again present on Thursday 13 where the previous day's material was completed; after this, the scene with the Doctor and Ohila discussing the confession dial was recorded. Next, the team moved to Studio 3 where the crew was informed that protective blue shoes had to be worn when working on the spotless white environs of the extraction chamber set; this set had been inspired by the futuristic look of the dystopian 1971 movie *THX 1138*. Stunt performer Matt Sherren stood in for Ken Bones in the scene where the Doctor overpowered the General, an action sequence supervised by Crispin Layfield.

Two teams were at work on Friday 14 August. Talalay's main unit continued work on the extraction chamber sequences in Studio 3, while a second unit with producer Peter Bennett directing all the material with Gastron aboard the Sky Tank in a minimal set on Studio 1. With their extraction chamber material completed, Peter Capaldi and Jenna Coleman departed for a photoshoot and press interviews in Studio 9 (normally used for *Casualty*), while Malachi Kirby arrived from the second unit to continue recording on the set with the regeneration of the General and the subsequent tracking of the Doctor and Clara. Meanwhile in Studio 1, pickups were recorded on the cloisters set involving the gun landing near the Weeping Cherub, the Dalek and the Weeping Angels, plus the Sliders. Tom Williams' hand

Left:
Ohila visits
the High
Council of
Gallifrey.

Connections: Deadly minds

► In *The Deadly Assassin* [1976 - see Volume 26] it had been explained that the Amplified Panatropic Computations Matrix was a repository of departed Time Lords who had their brain patterns electrically scanned at the moment of death to monitor and predict life in the Capitol.







'THE BBC CREW TRAVELLED OUT
TO THE CANARY ISLANDS ON TUESDAY 25
AUGUST TO RECORD LOCATION
MATERIAL ON FUERTEVENTURA.'



Above:
"Run like hell,
because
you always
need to."

doubled that of Peter Capaldi for a shot of the Doctor examining the mural on the floor. Concurrent with this, the series' two stars talked to Flynn Sarler and Andrew Duncan of *Radio Times*, as well as being photographed for both *The Daily Telegraph* and *Radio Times*. Having performed his

shot with the second unit, Williams then joined Capaldi and Coleman in Studio 3 where a section of the trap street set from *Face the Raven* was still standing; the shots of the Doctor extracting Clara from her fate were recorded with both Doctors present. The second unit meanwhile continued to record cutaway shots on the cloister set with the Sliders

and also shots of the cog mechanism integral to *Heaven Sent* through to 6.30pm. In the greenscreen area of Studio 4, the Doctor discussed the exiled President with the General on the rooftop set of the skypad. The arrival of the General and her men in the cloister lift then started recording in Studio 1 prior to the main unit wrapping for the weekend at 6.45pm.

Connections: Presidential

► The Doctor has previously assumed presidency of the Time Lords in *The Invasion of Time* [1978 - see Volume 28] and had been reappointed to this position in *The Five Doctors* [1983 - see Volume 37].



Classic TARDIS

It became apparent that the planned recording for the second week would have to be rearranged at short notice around Maisie Williams' availability from *Game of Thrones*, which during July had started work on its sixth series. The hope had been that Williams could be available to record scenes in the classic TARDIS

on Thursday 20 and then complete the material in the ancient cloisters on Friday 21... but a change of schedule on the HBO show meant that this would no longer be the case.

Minor changes to the key neural block scene were made in green revisions on Monday 17 August, the day that the *Doctor Who* team returned to Eddie's Diner, a 1950s American-themed restaurant previously visited by the series for *The Impossible Astronaut/Day of the Moon* in October 2010. With translights for the Nevada vista and the classic TARDIS seen through the doors of the diner, Peter Capaldi and Jenna Coleman acted out the scenes of the amnesiac Doctor talking to the diner's sole member of staff prior to its dematerialisation... all witnessed by the team from *Doctor Who Extra*. **Composer** Murray Gold had submitted a chord progression for his *Clara* theme which Peter Capaldi quickly learnt and developed during his performance on the guitar – now a Epiphone 1966 SG-400 Pro rather than the earlier Yamaha – during recordings. It was also arranged to borrow the door at the rear of the diner for later work against greenscreen in studio for the TARDIS scenes. By the end of the day, an online report on filming appeared via Jessica Earnshaw of the *Daily Express*.

The original plan had been to spend Tuesday 18 August recording the

barn scenes, but an enforced change of schedule meant that the 'Classic TARDIS' material had to be brought forward at short notice. The console and other set elements originally made for the drama *An Adventure in Space and Time* in 2013 and displayed at the *Doctor Who* Experience near to the studios were moved and erected in Studio 2; the generally light-green set was then repainted a brilliant white and black to emphasise the monochrome feel of how the control room originally

appeared on 1960s television screens.

Additional wall and door panels were also created, and new flat screens were incorporated into these, but each retaining the classic look.

"Some of the best days were spent on that set," Rachel Talalay told *Doctor Who Magazine* of the 1960s TARDIS. However, it was a difficult set to shoot on with modern cameras;

the set was very low and so the use of boom microphones

was impractical and low-angle shots were also restricted. Peter Capaldi went back and studied some of the earliest episodes of *Doctor Who* to see how William Hartnell performed with the console, allowing him to imitate these traits during his own time in the control room; both he and Moffat were delighted

Connections: Trapped


► Ohila indicates that they believed that the Doctor had been trapped within the confession dial for four and a half billion years during the events of *Heaven Sent* [2015 – see Volume 83]. The Doctor comments on how he pounded through 20 feet of material harder than diamond rather than reveal what he knows about the Hybrid.



Left:
Waitress Clara.







“SOME OF THE BEST DAYS WERE SPENT ON THAT SET,” RACHEL TALALAY TOLD DOCTOR WHO MAGAZINE OF THE 1960S TARDIS.’

Connections: Knock, knock

Hearing the knock on the TARDIS door, the Doctor recalls that there were always four knocks, relating to the prophecy about the events around his regeneration in *The End of Time* [2009/10 - see Volume 62] given in *Planet of the Dead* [2009 - see Volume 61].



when they walked out onto the set, with Capaldi telling the *Extra* team, "It looks beautiful. It has a timeless quality about it." However, the production team was dismayed to learn that due to a measurement error, the interior TARDIS doors were too small and camera angles disguised the fact that Peter Capaldi could barely fit through them. The scenes of the Doctor and Clara making good their escape were recorded on the Tuesday.

Peter Capaldi then departed for ADR work at Bang, leaving Jenna Coleman to perform the scenes of Clara activating the ship's monitor to eavesdrop on the Doctor and Ashildr.

Below:
The two
Generals.



On Wednesday, the material of Clara alone in the classic TARDIS was completed first, after which the team moved to the contemporary standing TARDIS set in Studio 4 to record the closing sequence with the Doctor returning to his familiar craft; however, the shots with the sonic screwdriver were not recorded because at this point the prop was still being finalised by Stephen Cooper (with suggestions from Peter Capaldi urging an "old-fashioned" feel) and had not yet been constructed. "We just wanted one specifically for Peter," Steven Moffat commented of the new sonic on *InnerSPACE*. "We decided not to change the screwdriver the first year of Peter and I was insistent that you didn't have to change the sonic screwdriver because you change the Doctor. On the other hand, I kept looking at it thinking, 'That's Matt's screwdriver.' So we got Michael Pickwoad on the case to design a beautiful new one with a hint of TARDIS about it."

The High Council

On an adjoining set which had been part of Le Verrier space station for the recording of *Sleep No More* a few weeks earlier, the scene of the Doctor and Clara running towards the lift was recorded, after which Jenna Coleman was cleared for the day to be interviewed by *Doctor Who Extra* and several journalists as well as undertaking ADR. By now, the barn set seen in earlier episodes and preserved at the *Doctor Who* Experience had been erected in an industrial unit on the Dominion Way Industrial Estate and the scene of the Doctor's discovery by the woman was recorded at the end of the day.

Because of the rescheduling and availability of actors, the only scenes



which could be recorded on Thursday 20 were the remainder of the material in the barn at the industrial estate. Work wrapped at 1.25pm after which Peter Capaldi departed for ADR work while the unit returned to Roath Lock and spent the rest of the day lighting the High Council set in Studio 2 for the following day. That night, a farewell drinks session for Jenna Coleman was held.

Two sequences were scheduled for Studio 2 on Friday 21 August; the Doctor requesting a time extraction from the General in the High Council chamber and then the start of the scene in the classic TARDIS where the Doctor entered from the ancient cloisters and spoke to Clara.

Armed with a small camera by the *Doctor Who Extra* team, Maisie Williams rejoined the cast as Ashildr/Me on Saturday 22

August in the midst of the production of *Game of Thrones* in Belfast. Photographic sessions were held for Maisie Williams and also for Jenna Coleman sporting Clara's diner garb. The sequence of the Doctor and Clara activating the neural block was completed, after which Coleman changed into her waitress outfit to record the scenes of Clara and Ashildr departing in their own TARDIS for further adventures. "They specifically asked us to try to finish the shoot with Jenna's final scenes," Rachel Talalay told *Doctor Who Magazine* of the day when Jenna Coleman recorded her final regular appearance as Clara Oswald on *Doctor Who* – a highly emotional occasion, ending Coleman's work on the show with her parents present as studio visitors. "It's been the best part of my life for the last four years now," Coleman told *Doctor Who Extra*. As a parting gift from the *Doctor Who* team, she was given a police box light bar from the top of the TARDIS; she had also appropriated a small bit of the TARDIS, the clockwork squirrel from *Under the Lake/Before the Flood* [2015 – see Volume 81] and a TARDIS key prop as mementos.

With work on the classic TARDIS set completed, the set elements were repainted to their 1960s shades of green and returned to the *Doctor Who* Experience.

After a day off, work continued in Studio 2 from 7.30am to 6pm on Monday 24 with the remaining scenes on the High Council chamber set. This first day of recording with Donald Sumpter as Rassilon was attended by the team from *Doctor Who Extra* and Benjamin Cook from *Doctor Who Magazine*.

The BBC Cymru crew travelled out to the Canary Islands on Tuesday 25 to

Left:
Jenna Coleman records her final scenes.

Connections: A good day

▶ Clara recalls the Doctor's plan to save Gallifrey, freezing it in an instant of time in a parallel pocket universe in *The Day of the Doctor* [2013 – see Volume 75].



Connections: The President

► Rassilon, a founding father of Time Lord society, had first been mentioned in *The Deadly Assassin* [1976 – see Volume 26] and

although apparently long-dead had appeared as a spirit in *The Five Doctors* [1983 – see Volume

37] before being shown to be the President – with a gauntlet – in *The End of Time* [2009/10 – see Volume 62].

Promises, promises

► The mentions of the Doctor being cruel or cowardly refer to the promise he had made in *The Day of the Doctor* [2013 – see

Volume 75] never to embrace these behaviours.

record location material on the island of Fuerteventura; this had been visited in June for recording on *The Zygon Invasion/The Zygon Inversion* [2015 – see Volume 82]. The *Doctor Who* team again worked in conjunction with Sur Film Production & Services and the three-day shoot was based around Corralejo on the north-west coast. The *Doctor Who Extra* team was also present to get behind-the-scenes material, and with children crowd artistes for the scenes outside the barn, work was carefully scheduled around their working hours of 8am to 4pm across the planned hours of 7.30am to 7.30pm on Wednesday 26. The cast and crew were reminded that the barn location would be highly exposed and very hot, so that they needed to protect themselves from the sun and remain hydrated.

The Doctor's arrival was recorded first, with a drone camera used for the shots from the Sky Tank approaching the Doctor as he stood outside the barn. "It's been tough, really tough," Rachel Talalay told *Doctor Who Extra*. "We've had sandstorms." The high winds had made controlling the drone camera difficult. After this, the Doctor drew his line in the sand and was welcomed by the General before being confronted by the whole High Council. "She has such a precise vision. She's a delight to work with," commented Capaldi to the *Doctor Who Extra* team of working with Rachel Talalay.



Work continued under similar conditions at the same venue from 7.30am to 7.30pm on Thursday 27, now focusing on the President's confrontation with the Doctor and the subsequent stand-off; at the end of the day, a start was made on the bridging scene to this episode which concluded *Heaven Sent*. The winds were so strong that a planned crane shot showing the desert vista with all the guns thrown down in the sand had to be abandoned. Back in the UK, Steven Moffat and fellow executive Brian Minchin attended a preview screening of *The Magician's Apprentice* in Edinburgh, apologising that Peter Capaldi could not be present as originally planned because of his work overseas.

American desert

Friday 28 was then scheduled to complete location work between 7.30am and 5.30pm. After concluding the *Heaven Sent* sequence, the crew relocated to another area which would be the location for the diner exterior



at Jackson in the American desert; a drone camera was again employed for travelling shots of the pick-up. The diner itself was a façade erected by the production team, while the sign for Jackson declaring 'No matter where you go, there you are' was a reference to the 1984 science-fiction comedy *The Adventures of Buckaroo Banzai Across the 8th Dimension*. Sur Films provided the 1987 Ford Bronco (on the back of which a Southern Flag had to be obscured) and the 1998 Cadillac Seville driven by the man who discovered the Doctor. This role

was played by Illinois-born actor Martin Sherman, who provided the voice of Thomas in the American version of *Thomas & Friends*. Having completed the location work, the crew then returned to the UK on Saturday 29.

In between her work on location in Spain for *Game of Thrones*, Maisie Williams was able to fly back to Cardiff briefly to complete her work on the episode on Tuesday 15 September, partway into the block for the Christmas episode. Rachel Talalay returned to helm the main unit for the day, with work scheduled at Roath Lock from 9.30am to 9pm. The cloisters set was still standing in Studio 1 and this was redressed for its appearance at the end of time when the Doctor encountered the immortal Ashildr; this was Talalay's favourite version of the set to work on. Jami Reid-Quarrell and Nick Ash were again hired to appear as Sliders in these scenes. The shots of the new sonic screwdriver were then recorded as inserts on the standing TARDIS set with Capaldi. Meanwhile, a second camera performed other pick-ups including close-ups of the speakers in the diner, the sonic flying through the air against a greenscreen, the monitor in the Sky Tank, and close-ups of the Wraith faces (which were ultimately shot by Talalay herself). ■

Left:
Doctor Disco
in the diner.

PRODUCTION

Mon 10-Wed 12 Aug 15 BBC Roath Lock Studios: Studio 1 (Cloisters)

Thu 13 Aug 15 BBC Roath Lock Studios: Studio 1 (Cloisters); Studio 3 (Extraction Chamber)

Fri 14 Aug 15 BBC Roath Lock Studios: Studio 3 (Extraction Chamber); Studio 4 (Skypad - Rooftop); Studio 1 (Sky Tank; Cloisters; Lift - Cloisters)

Mon 17 Aug 15 Eddie's Diner, Mermaid

Quay, Cardiff Bay

Tue 18 Aug 15 BBC Roath Lock Studios: Studio 2 (Classic TARDIS)

Wed 19 Aug 15 BBC Roath Lock Studios: Studio 2 (Classic TARDIS); Studio 4 (The TARDIS; Gallifreyan Corridor); Unit 1, Dominion Way Industrial Estate, Cardiff (The Barn)

Thu 20 Aug 15 Unit 1 (The Barn)

Fri 21 Aug 15 BBC Roath Lock Studios: Studio 2 (High Council Chamber;

Classic TARDIS)

Sat 22 Aug 15 BBC Roath Lock Studios: Studio 2 (Classic TARDIS)

Mon 24 Aug 15 BBC Roath Lock Studios: Studio 2 (High Council Chamber)

Wed 26-Thu 27 Aug 15 Near Corralejo, Fuerteventura (Gallifrey - Desert - Barn)

Fri 28 Aug 15 Near Corralejo, Fuerteventura (American Desert)

Tue 15 Sep 15 BBC Roath Lock Studios: Studio 1 (Cloisters); Studio 4 (The TARDIS)

A photograph of Clara Oswald and the Doctor in the TARDIS. Clara is on the left, wearing a grey sweater, looking up at the Doctor. The Doctor is on the right, wearing his signature black coat, looking down at Clara. They are standing in front of the TARDIS console, which is filled with various controls and lights. The background shows the circular portholes of the TARDIS.

Post-production

Above:

"You're saying goodbye. Don't say goodbye!"

Post-production imagery on *Hell Bent* included the city of Gallifrey, the Sky Tanks, the wrist communicators, the raven frozen in time, the regeneration of the General, the Wraith's distorted face, the surveillance images, the TARDISEs in flight, the departure of the diner and the TARDIS dematerialisations. The raven sequence used a shot of a stuffed bird, although first assistant director Scott Bates had also suggested sourcing a suitable image from online.

From the outset it was believed that this episode would be allocated a longer slot as with previous series finales. Added to the start of the episode and not featured in the script were the 'Previously' montage

of moments showing Clara's death in *Face the Raven* and the Doctor's incarceration in *Heaven Sent*, as well as the caption establishing the diner in Jackson as 'Nevada USA'. Inserted via dubbing was the General telling Gastron that he was allowed to be afraid on his way down to the cloisters. After the General told the President that the Doctor was the man who won the Time War, he added: "I think this is going to take more than soldiers."

When the Doctor emerged from the barn to face the President, Rassilon said: "Welcome. Welcome home." The Doctor made no response, so the President continued: "You used to come here, didn't you? When you were little. But you were never one for the big city, not back then."

There was still no reply from the Doctor, so the President went on: "The Time War is history now. The darkest of days. Things were done that should never have been contemplated. But when the fighting stops, surely the first duty of peace... is forgiveness." He held out his hand, saying: "Shall we forgive each other, Doctor? What do you say?" When the President told the Doctor that if he had told them what he knew about the Hybrid he could have left the dial, the Doctor said loudly: "If the Hybrid is what you want then I will give you the Hybrid. But I have conditions." "Name them," said the President, to which the Doctor reiterated: "Get off my planet."

Never cruel or cowardly

Back in the diner, after Clara remarked that the Doctor liked a cliffhanger, the Time Lord asked her: "Have we met?" "I don't think so – have we?" said the waitress, heading to the counter. "No, probably not," ruminated the Doctor.

When talking to the Doctor in the cloisters, Ohila originally told him

that Rassilon "believed the Hybrid was the last remaining threat to the security of Gallifrey... and that it was a secret known only to you". When she asked if the Doctor was being cruel or cowardly, he originally responded, smiling: "I'm just being selfish... It's about time." At the start of the next scene in the High Council chamber, the General asked: "Where is the High Council?" "Redeployed," explained the Doctor, "Even Gallifrey needs a sanitation department." (The councillors' absence was now explained by an earlier dubbed item in which the Doctor instructed to have them on the next shuttle). When Ohila entered, she remarked, "Interesting. Only a true aristocrat considers honest work a punishment. So far your Presidency is distressingly typical." (This was an exchange which Steven Moffat regretted having to cut.) When the Doctor said that he needed help, he said: "No, I need some information. I need to talk to an old friend." "Which friend?" asked the General. "You're General, I'm President – between us we can authorise an extraction. A time extraction," said the Doctor, to which the General frowned and asked, "Who did you have in mind?"

When extracting Clara from the trap street, originally the Doctor mouthed to her: "Clara... come with me. I can save you!" As she entered the extraction chamber and asked where she was, her belief that she was in the TARDIS was added in dubbing. When the General told the Doctor that they needed to explain

Connections: The Hybrid

▶ Davros spoke of a hybrid created from two warrior races in *The Witch's Familiar* [2015 – see Volume 80] and the Doctor recalled how it was destined to conquer Gallifrey and stand in its ruins in *Heaven Sent* [2015 – see Volume 83]. The Doctor had referred to Ashildr as a hybrid in *The Girl Who Died* [2015 – see Volume 81] and she herself recalled that she was part Mire. It was assumed that the Hybrid was a combination of Dalek and Time Lord, the two warring factions of the Time War.



Left:
Restrained
Cyberman.





Above:
Rassilon
summons
the Doctor.

the situation to Clara, he added: "It is our moral duty." As he pointed out the details of the personal security sidearm, the General noted: "If you fire, it's fatal." "He won't. He would never do that," assured Clara. "You think you know him. But I've seen him fight. Haven't I, Doctor?" said the General.

As the Doctor and Clara emerged from the lift into the cloisters, the Time Lord continued to explain his shooting the

General: "Missed both his hearts and his brain stem – he'll be up and about in no time." "Is that what you're telling yourself?" asked Clara. "It's what's true. Death is Time Lord for man-flu," explained the Doctor. "It's not funny!" insisted the teacher. "It's a little bit funny..." replied the

Doctor. "You are better than this!" Clara told him, to which the Doctor responded, "That was a long time ago." "Was it? How long?" asked Clara. Refusing to answer, the Doctor tossed his gun away and Clara asked about the neural block; this was redubbed with dialogue about Gallifrey's return lifted from the start of the next cloister scene. The Doctor's comment that the Dalek had been neutralised was added in dubbing, as was the observation that the Matrix could use the imprisoned intruders as a defence and the subsequent dialogue about the script being a stone circuit board in the database. When Clara stood on the elaborate floor panel, she commented: "There's a lift over there..." Angry whispers came from the shadows, and the Doctor warned: "I wouldn't. Any attempt to leave, you end up filed."

As the regenerated General approached the cloisters in the lift, Gastron monitored

Connections: Danger!

- ▶ The idea of a cloister bell warning of impending disaster had first been introduced in the TARDIS during *Logopolis* [1981 – see Volume 33].



the situation in the extraction chamber, reporting: "Still not moving. What are they doing? Are you there yet?" The General confirmed that they had arrived, adding: "Haven't opened the doors, didn't want to alert the Wraiths." The Doctor relating his escape from the dial to Clara in the cloisters was added in dubbing.

In the ancient cloisters, after Ashildr remarked that the Doctor didn't like endings, she glanced at the Sliders flickering in the shadows and continued: "We're on the last fragment of Gallifrey. The Time Lord Matrix is guttering, but the ghosts still walk. They tell me stories sometimes... of the little boy who didn't know how to give up."

When Ashildr asked the Doctor how he met Clara, he replied: "We met, we just met, does it matter?" "I heard she phoned the TARDIS. Who gave her the number?" asked the ancient woman. "The woman in the shop," replied the Doctor, which Ashildr repeated. Ashildr's comment that Missy was also known as the Master was added in dubbing.

As the Doctor and Ashildr entered the TARDIS and Clara admitted that she was watching the pair talk outside, she added: "I couldn't hear anything." "Doctor. You



Above:
Clara takes
an order.

have to tell her," insisted Ashildr. "Tell me what?" asked Clara. "I'll tell her, of course," said the Doctor as he reached for the neural block. Clara's comment on the best years of her life were added in dubbing, as was the Doctor's later observation that the diner used to be on the other side of the hill.

The episode concluded with the closing cast and crew listing and then the 'Next Time' throw-forward to the Christmas Special after which the executive producer and copyright caption appeared.

Classic sound effects

In terms of music, Murray Gold's score reused elements of the 'Bad Wolf' theme which he had devised for the 2005 series and also the theme for Clara which he had introduced for the character during *Asylum of the Daleks* [2012 – see Volume 70]. When the Doctor entered the diner, the music playing on the Bush radio was Foxes' performance of Queen's *Don't Stop Me Now* written by Freddie Mercury recorded the previous year for *Mummy on the Orient Express* [2014 – see Volume 78]. The sound effects on the episode included the one used for the opening and closing of the TARDIS door from the Fourth Doctor's era which had been created for *The Invasion of Time* [1978 – see Volume 28].

Rachel Talalay completed editing on *Hell Bent* in Soho in late October and departed to the USA to direct two episodes of the CW series *The Flash*. ■

Left:
Can Ohila
help find
the Doctor?



'A PREVIEW CLIP OF THE PRESIDENT
HEARING THE CLOISTER BELLS RINGING
WAS RELEASED ON THURSDAY 3 DECEMBER.'

Publicity

▶ A 27" video of Rachel Talalay recording with Peter Capaldi on location in Fuerteventura was released by the BBC on Friday 4 September. Indications that Jenna Coleman would be leaving *Doctor Who* as Clara appeared from the *Daily Mirror* on Tuesday 15 September when it was announced that she was to star as Queen Victoria in a major new ITV drama series to be co-produced by Paul Frift (who had directed her in *In the Forest of the Night* [2014 – see Volume 79] and *Last Christmas*); this formed the basis of Nicola Methven's story *Jen quits Dr Who to be Queen* in the paper on Wednesday 16 September.

▶ Official confirmation of Coleman's departure came on the morning of Friday 18 September when at 8.30am

she joined Nick Grimshaw on the BBC Radio 1 *Breakfast Show*. Bringing up the press rumours of the week, the host said: "I've got to ask the question. Are you leaving?" "Pauses for dramatic effect," replied Coleman, "I have left the TARDIS... I've filmed my last scenes... It was emotional." The guest explained how difficult it had been for her to give up such a unique job, which she loved, adding: "I think I'm in denial. I really don't feel like I left." Due to start on the ITV series in four weeks, Coleman answered questions from listeners and admitted that she left the series with a TARDIS key. A 40" video of Jenna talking about the props which she had departed with was made available during the day.

▶ On Thursday 12 November, *Hell Bent* dominated the cover of *Doctor Who Magazine* issue 493 with a shot of Clara in her waitress outfit. Inside, a six-page preview article by Benjamin Cook discussed the forthcoming series finale with comments from Steven Moffat and Rachel Talalay.

▶ Following the broadcast of *Heaven Sent*, a 30" trailer for *Hell Bent* was released on Saturday 28 November. The new issue of *Radio Times* featured a festive *Doctor Who* front cover, looking forwards to the Christmas programming while also covering the week of transmission for *Hell Bent*. *What Next for Who?* asked the cover

Left:
Doctor Who Magazine's
cover for the
series finale.



Right:
Radio Times'
festive Doctor
Who cover.



which depicted the Doctor wearing reindeer antlers and festooned with fairy lights, while inside Patrick Mulkern spoke to Steven Moffat in the three-page interview entitled *The nightmare man*. Moffat discussed the problems with the series' scheduling, his passion for storytelling and the process of writing and rewriting in his 'dream job'. A montage of Rassilon and the Doctor adorned the *Saturday Choices* section where Mulkern nominated *Hell Bent* as *Pick of the Day*, commenting, 'The Tardis has never looked more beautiful' in 'a poignant and satisfying final chapter to a cracking series'. The programme billing was emphasised by a shot of the pre-regeneration General; the appearance of Jenna Coleman, Maisie Williams and the Dalek in the episode was kept secret.

- ▶ On Monday 30 November, Peter Jackson – the Oscar-winning director of the trilogies for *The Lord of the*

Rings and *The Hobbit* – posted a video in which he was telling his daughter Katie that Steven Moffat kept emailing him to direct an episode of *Doctor Who* ("I reply to the ones I understand, but some are a bit incoherent. Like his scripts") when the Doctor (Peter Capaldi) entered his home, delivered a letter from Moffat to the director and was then chased by a Dalek... This had been recorded in New Zealand during the previous week.

- ▶ Steven Moffat delivered a 26" teaser introduction for *Hell Bent* on Tuesday 1 December, warning viewers that the Doctor was "not quite the lovely man he was before". A 46" introduction from Peter Capaldi the following day had the star promising an episode which was "everything that a series finale should be". BBC America issued the 1'34" video *#AskDW with Steven Moffat Part 2* on Wednesday 2, and a 55" preview clip of the President hearing the cloister bells ringing was released on Thursday 3.



Right:
President
Rassilon.

Broadcast

► The series finale of *Doctor Who* was emphasised by Tess Daly and Claudia Winkleman as they signed off from the live broadcast of *Strictly Come Dancing*, the programme immediately before *Doctor Who* on BBC One. The animated channel ident with the TARDIS was then shown, and *Hell Bent* was preceded by the channel's animated Christmas ident for its 'Christmas Sprout' branding which depicted numerous BBC personalities, including the Doctor pulling a cracker with Dot Branning from the soap *EastEnders*. "Taking you to the end of time and

the current series, the Doctor now on BBC One has a story to tell..." said the continuity announcer.

► *Hell Bent* was scheduled for a 65-minute slot from 8pm to 9.05pm, again running in opposition to the popular talent show *The X Factor* on ITV; the ITV show won the timeslot again. Over the closing credits, the continuity announcer noted that the Doctor would return on Christmas Day and a trailer for *The Husbands of River Song* [2015 – see page 62] was shown immediately after *Hell Bent*,

Right:
Clara pilots
a stolen
TARDIS.



which itself had closed with a throw-forward to this festive Special.

- ▶ “This is every fanboy’s dream and I get to do it as a job,” observed Maisie Williams, interviewed on the classic TARDIS set for a 1’04” video about Ashildr, released by the BBC after the episode had aired, with Moffat adding his comments about her character’s relationship with the Doctor changing. “The best part of my life for the last four years now,” was how Jenna Coleman reflected on her time on *Doctor Who* in a similar 45” video, while in a 27” item she also recalled the time that Peter Capaldi was drenched on location as her funniest memory. A new 25” edition of #maisiecam showed Maisie Williams on the classic TARDIS set with Peter Capaldi and Jenna Coleman, and Peter Capaldi described the new “TARDIS blue” version of the sonic in a 1’08” video.

- ▶ Further videos on Sunday 6 December included Jenna Coleman recalling her hardest scenes to record (1’08”), #maisiecam views of the classic TARDIS set (26”) and Peter Capaldi looking at the recreation (27”) as well as the show’s star saying that he would like to see the return of the Dæmons, the Axons, the Chumblies, the Autons and the Daleks (1’27”). BBC America also studied *Hell Bent* in a 1’32” edition of *A Closer Look at Doctor Who*.

- ▶ Donning Christmas jumpers, Benjamin Cook and composer Blair Mowat joined Christel Dee and Luke Spillane on Monday 7 December to discuss *Hell Bent* for *Doctor Who: The Fan Show* with the resultant 18’10” edition released the following day. Clips of previous BBC videos were then assembled into *Series 9 in 81 Seconds*, an edition of *Doctor Who Extra* released on Wednesday 9. A signed repeat of

Hell Bent aired on BBC Two at 2.15am (half an hour later than scheduled because of an extended edition of *Panorama*) on Friday 11 December, and at 2.45am in Scotland. The green amendment version of the script was made available online from the BBC Writers Room.

- ▶ A further 18" video from Maisie Williams was released by the BBC on Tuesday 15 December when the actor considered whether her *Doctor Who* persona was stronger than her *Game of Thrones* persona: "Ashildr is fantastic but she's not a patch on Arya. Arya would kill her."

- ▶ In the New Year, a further series of *Ask the Experts* videos was released featuring Rachel Talalay. A 49" item on Wednesday 13 January saw her compare her work on the 2014 and 2015 series, and she also looked back on her trickiest shot to achieve in a 38" piece the next day, while on Thursday 14 she offered 30" and 1'45" pieces with advice to aspiring directors in the *Ask the Experts* and *Doctor Who Extra* strands. Two more *Ask the Experts* items appeared on Friday 15 and Saturday 16 covering Talalay's favourite moments on set and how

she approached directing an episode. A 1'24" video covering the work in Fuerteventura with Peter Capaldi was released on Wednesday 25 May.

- ▶ 'Steven Moffat lays all of our current concerns to rest, and in great style,' was reviewer Graham Kibble-White's verdict on *Hell Bent* in the pages of *Doctor Who Magazine*, noting that 'the true pyrotechnics come from character revelations rather than plot'.
- ▶ "If the story of Clara is her becoming progressively more like the Doctor, I can think of no more just way for her to leave than to fly off in a stolen TARDIS," commented Steven Moffat on *Doctor Who Extra*.

Below:

The President leads his army.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Hell Bent	Saturday 5 December 2015	8.00pm-9.05pm	BBC One	60'25"	6.17M (29th)	82

REPEAT TRANSMISSION

Hell Bent	Friday 11 December 2015	2.15am-3.20am ¹	BBC Two	60'25"	0.12M (-)	-
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¹ Signed repeat. Scheduled for 1.45am-2.50am. Scotland 2.45am

Merchandise

Below:

The original Blu-ray release containing *Hell Bent*.



Far right:

The original soundtrack album for the 2015 series.

Below:

Character Options' Twelfth Doctor sonic screwdriver.



Doctor Who: Series 9: Part 2 was released on Blu-ray and DVD by BBC Worldwide on Monday 4 January 2016, including *Hell Bent* and coverage of its production alongside *Heaven Sent* in a 13'10" edition of *Doctor Who Extra*.

The DVD and Blu-ray versions of *Doctor Who: The Complete Ninth Series* released by BBC Worldwide on Monday 7 March 2016 featured *Hell Bent* with some bonus features: the trailer, the associated *Doctor Who Extra*, more behind-the-scenes material in *Sublime Online* (21'51") and also a retrospective of the Doctor's companion in *Clara's*

Journey: The Impossible Girl (18'22") which was narrated by Colin McFarlane with contributions from Jenna Coleman, Matt Smith, Steven Moffat, Peter Capaldi and executive producer Brian Minchin. *The Complete Ninth Series* was also released as a Blu-ray Steelbook edition, exclusive to Amazon, with artwork by Alice X Zhang.


Silva Screen's *Doctor Who: Series 9 Original Television Soundtrack* was released on 27 April 2018, featuring several tracks from *Hell Bent*.

These were: *Back Home*, *The General's Regeneration*, *Duty of Care* and *Clara's Diner*.

A toy version of the Twelfth Doctor's second sonic screwdriver (which debuted in *Hell Bent*) was available from Character Options in May 2016. This was the first sonic screwdriver to have four light modes and four sound effects.

In January 2017, Titan issued a '*Heaven Sent* and *Hell Bent*' collection of mini vinyl figures. The set included the Twelfth Doctor in his maroon jacket with sonic screwdriver and another version of the Twelfth Doctor in his blue coat with his sonic sunglasses. Also included were the following characters from the 2015 series: Clara, Missy, Osgood, Ashildr, River Song, Santa Claus, the Fisher King, Colony Sarff, Davros and the Clara-painted TARDIS. In addition to this, there were four hidden chase figures to hunt and collect: Ashildr (in black), Osgood (in brown jacket), Clara (as a waitress) and the Twelfth Doctor (in Davros' chair). ■



A man with grey, wavy hair is shown in profile, walking from left to right. He is wearing a white long-sleeved shirt under a dark navy blue vest. His right hand is raised towards his chest, and his left hand is partially visible at the bottom. The background is a vast, flat, sandy desert under a pale, overcast sky. A blue horizontal bar is at the top of the page, and a colorful abstract graphic is on the right edge.

“‘STEVEN MOFFAT LAYS ALL OF OUR
CURRENT CONCERNS TO REST, AND IN
GREAT STYLE,’ WAS REVIEWER GRAHAM
KIBBLE-WHITE’S VERDICT ON HELL BENT.”

Cast and credits

CAST

Peter Capaldi The Doctor
Jenna Coleman Clara¹
 with
Donald Sumpter The President
Ken Bones The General
Maisie Williams Ashldr¹
T’Nia Miller Female General
Malachi Kirby Gastron
Clare Higgins Ohila
Linda Broughton The Woman
Martin T Sherman Man²
Jami Reid-Quarrell, Nick Ash, Ross Mullan³
 Wraiths¹
Nicholas Briggs Voice of the Dalek¹

Below:
 Here comes
 the General.

¹ Not credited in listings magazines

² Billed as ‘Plump Man’ in *Radio Times*

³ Misspelt as Ross Mullen



UNCREDITED

Unknown Truck Driver
Rhys Thomas Oxenham, Paul West, Rosie Douglas, Chester Durrant Troops
Rob Eadsforth, Maurice Spring, Andy Elvin, Lynette Kay, Kathryn Edwards, Pamela Glover High Council
Jo Skerratt, Milly Paris Sisters of Karn
Unknown Woman’s Husband
14 Unknown Male Peasants
15 Unknown Female Peasants
7 Unknown Children
9 Unknown Soldiers
6 Unknown High Council
Tom Williams Double for the Doctor
Matt Sherren Stunt Double for the General
Janet Astley, Ying Quin, Andreas Constantinou, Yolande Hillman, Simon Lane Time Lord Technicians
Simon Carew Cyberman
Rachel Talalay Face of Wraith

CREDITS

Written by Steven Moffat
 Produced by Peter Bennett
 Directed by Rachel Talalay
 [2nd unit: Peter Bennett]
 Stunt Coordinator: Crispin Layfield
 Stunt Performer: Matt Sherren
 1st Assistant Director: Scott Bates
 [uncredited: Dan Mumford]
 2nd Assistant Director: James DeHaviland
 3rd Assistant Director: Danielle Richards
 [uncredited: Gareth Jones, Chris Thomas]
 Assistant Directors: Chris Thomas, Gareth Jones
 [uncredited: Alex Miarli, Alice Edwards, Rees Evans, Ellis Griffiths, Helena Dennis]
 Unit Drivers: Sean Evans, Kyle Davies
 [uncredited: Jo Davey, Paul Carmichael, David Shackleton, Kingsferry Ali, Gareth]



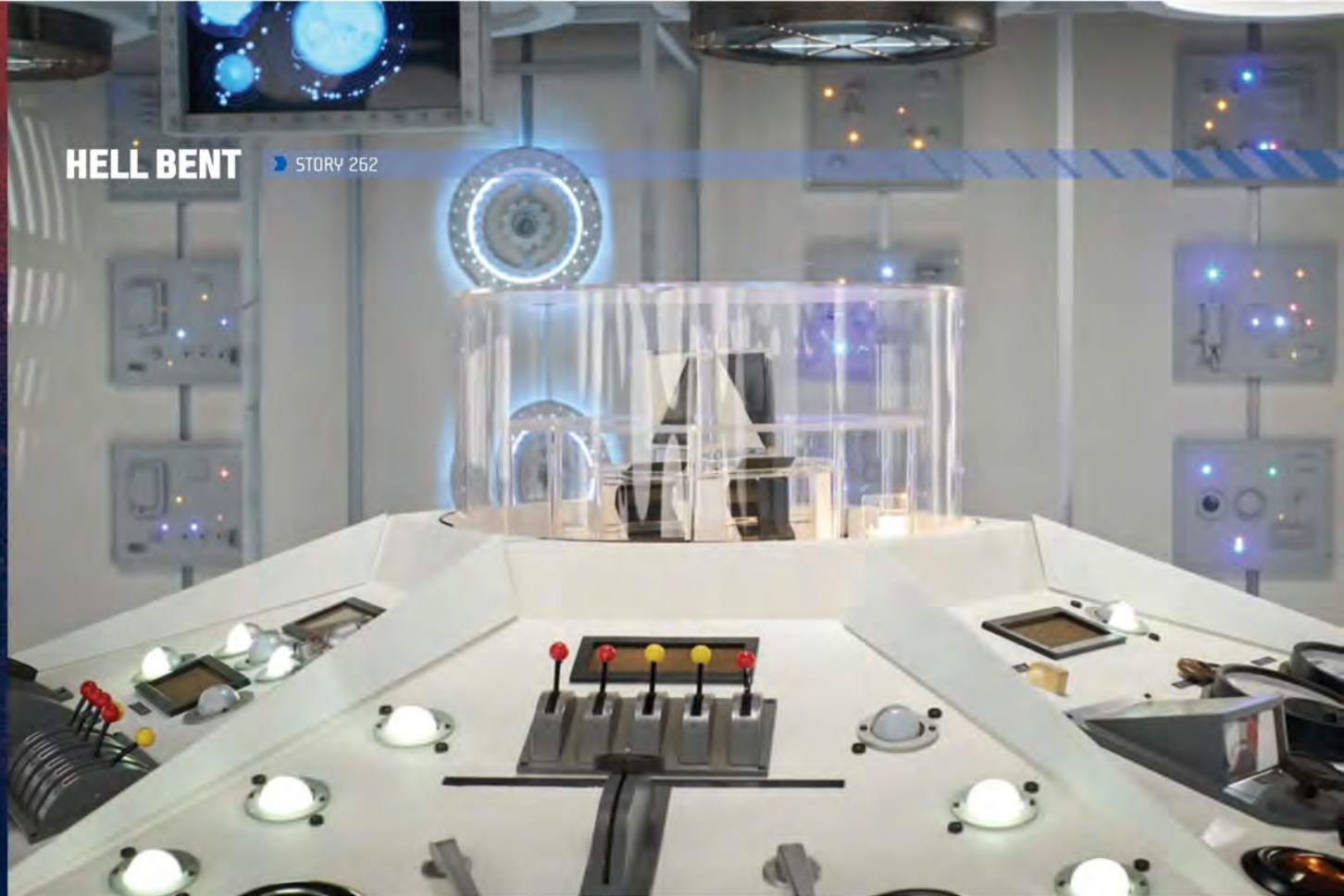
Location Manager: Iwan Roberts
 [uncredited: Maria Sanz Esteve]
 Unit Manager: Iestyn Hampson-Jones
 [uncredited: Ismael Curbelo]
 Production Manager: Adam Knopf
 Production Coordinator: Sandra Cosfeld
 [uncredited: Begoña Fanés]
 Production Secretary: Siôn Crowle
 Production Assistants: Jade Stephenson,
 Sheryl Bradford, Jamie Shaw
 [uncredited: Yurena Garde]
 Assistant Accountant: Justine Wooff
 Art Department Accountant: Bethan Griffiths
 Script Supervisor: Steve Walker
 [uncredited: Richard Pask, Heulwen Jones]
 Script Executive: Lindsey Alford
 Script Editor: Nick Lambon
 Camera Operator: Mark McQuoid
 [uncredited: Richard Hines; Steadicam:
 Rick Wollard; 2nd unit: Richard Mahoney]
 Focus Pullers: Jonathan Vidgen, Steve Rees
 [uncredited: Paul Andrew, Matt Hillier,
 Craig Porter, Leo Holba]
 Grip: John Robinson [uncredited: Gary Sheppard;
 2nd unit: David J Bremner]
 Camera Assistants: Cai Thompson,
 Matthew Lepper, Scott Waller
 [uncredited: Max Friswell, Andy Jones,
 Ana Sanchez Tejera, Marta Calero de los Reyes]

Additional Footage: Mitch Martinez
 Assistant Grip: Sean Cronin
 [uncredited: Christian Mueller]
 Sound Maintenance Engineers: Tam Shoring,
 Christopher Goding [uncredited: Joe Malone,
 Kirsty Whayman, Sara Sanchez Gancedo]
 Gaffer: Mark Hutchings
 Best Boy: Andrew Gardiner
 [uncredited: Jonay Trujillo]
 Electricians: Bob Milton, Gareth Sheldon,
 Gawain Nash, Rob Fernandes, Andrew Williams
 Supervising Art Director: Dafydd Shurmer
 Standby Art Director: Nick Murray
 [uncredited: Anwen Haf]
 Set Decorator: Adrian Anscombe
 Production Buyer: Linda Morgan
 Prop Buyers: Vicki Male, May Johnson
 Draughtpersons: Zofia Ekler, Julia Jones
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Ian Davies
 [uncredited: Ryan Milton, Jon Barclay]
 Prop Hands: Scott Howe, Nigel Magni, Matt Watts
 Storeman: Jamie Southcott
 Concept Artist: Stephen Cooper
 Graphic Artist: Matthew Clark
 Standby Carpenter: Paul Jones
 [uncredited: Max Patten, Roy Williams]
 Rigging: Shadow Scaffolding

Above:
 One final
 adventure
 for the Doctor
 and Clara.

"A SERIES OF 'ASK THE EXPERTS' VIDEOS WAS RELEASED FEATURING RACHEL TALALAY."





Above:

A 1960s-style TARDIS control room.

Centre right:

"Get off my planet."

Far right:

Clara explores the cloisters.

Standby Rigger: Colin Toms
 Practical Electricians: Christian Davies, Austin Curtis
 Props Makers: Alan Hardy, Jamie Thomas, Nick Robatto
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Chargehand Carpenter: John Sinnott
 Carpenters: Tim Burke, Lawrie Ferry, Matt Ferry, Chris Daniels, Julian Tucker, George Rees, Dan Berrow, Keith Richards, Campbell Fraser, Mark Painter, Joe Painter, Michael Venables
 Construction Driver: Jonathan Tylke
 Construction Labourer: Mike Cox
 Head Scenic Artist: Clive Clarke
 Painters: Steve Nelms, Paul Murray, Janine Wilder, Tim Hobbs, Matt Weston
 Assistant Costume Designer: Georgie Sayer
 Costume Supervisor: Simon Marks
 Costume Assistants: Andie Mear, Ian Fowler, Jenny Tindle [uncredited: Pam Verran, Sara Morgan, Jill Blundell, Elisabete Santibanez Savilla, Valeria Laino, Judith Morales]

Make-up Supervisor: Sara Angharad
 Make-up Artists: Megan Bowes, James Spinks [uncredited: Cathy Davies, Ros Wilkins, Linda Corr, Barbara Guerrero, Guadalepe Garriga, Nerea Wallis]
 Unit Medic: Glyn Evans
 Casting Associate: Alice Purser
 Assistant Editors: Becky Trotman, Robbie Gibbon
 VFX Editor: Dan Rawlings
 Post Production Coordinator: Hannah Jones
 Dubbing Mixer: Mark Ferda
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt
 Foley Artist: Julie Ankersen
 Titles: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Assistant Online Editor: Christine Kelly
 Online Editors: William Osman, Geraint Pari Huws
 Colourist: Gareth Spensley
 Music Conducted & Orchestrated By Alastair King
 Music Mixed By Jake Jackson
 Music Recorded By Gerry O'Riordan

Original Theme Music: Ron Grainer
 With Thanks to BBC National Orchestra of Wales
 Daleks created by Terry Nation
 Cybermen created by Kit Pedler & Gerry Davis
 Casting Director: Andy Pryor CDG
 Head of Production: Gordon Ronald
 Post Production Supervisor: Samantha Price
 Production Accountant: Simon Wheeler
 Sound Recordists: Deian Llŷr Humphreys,
 Richard Brookes
 Costume Designer: Ray Holman
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: Milk
 Special Effects: Real SFX
 Special Creature Effects & Prosthetics:
 Millennium FX
 Editor: Will Oswald
 Production Designer: Michael Pickwood
 Director of Photography: Stuart Biddlecombe
 [2nd unit: Richard Mahoney]
 Line Producer: Tracie Simpson
 Executive Producers: Steven Moffat, Brian Minchin
 BBC Cymru Wales
 bbc.co.uk/doctorwho
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Profile

DONALD SUMPTER

The President (Rassilon)

Born 13 February 1943 in Brixworth, Northamptonshire, Sumpter trained at RADA, where student productions during 1964 included *Misalliance*, *See How They Run*, *The Ghost Sonata* and *Lady Julie*.

He went into Rep at Nottingham Playhouse in 1966, appearing in *St Joan*, *The Spies Are Singing* and *Jack and the Beanstalk*.

His TV début came as an officer in *The Wednesday Play* production *A Hero of Our Time*, transmitted 28 September 1966. He soon appeared in *Softly, Softly* (1967), *Mickey Dunne* (1967), *Z Cars* (1967), *Gazette* (1968), *Special Project Air* (1969) and *The First Churchills* (1969), as well as making his first *Doctor Who* appearance in 1968.

Further TV roles came the next decade in *The Wednesday Play: Mad Jack* (1970), *The Adventures of Don Quick* (1970), *The Doctors* (1970), *Barlow at Large* (1973), a recurring part in *Hadleigh* (1973), *Quiller* and *Softly, Softly: Task Force* (1975), as Ned Corbould in *The Children of the New Forest* (1977), *Target* (1978) and *Crown Court* (1978).

The 1980s saw him take several regular television parts, including the title role of Paul Brack in nuclear power drama *The Brack Report* (1982), as Trev in musical drama *No Excuses* (1983), and as Ronnie Day in *Big Deal* (1985/6). Supporting roles came in *Shoestring* (1980), BBC Shakespeare's *Antony and Cleopatra* (1981), *Bergerac* (1983/9), *Minder* (1984) and *Boon* (1986).

Costume dramas of all kinds feature heavily in his CV too, including *Jesus*

of *Nazareth* (1977), *Oscar* (1985), *Bleak House* (1985), *Anno Domini* (1986), *Great Expectations* (1999), *The Life and Adventures of Nicholas Nickleby* (2001), *Tess of the D'Urbervilles* (2008) and *Into the Storm* (2009).

He returned to the stage in the late 1970s, joining the Royal Shakespeare Company for *The Caucasian Chalk Circle* (1979/80), *Much Ado About Nothing* (1979/80), *Bastard Angel* (1980), *The Loud Boy's Life* (1980), *Aunt Mary* (1982), *Il Candelaio* (1986), *Twelfth Night* (1986-8), *Titus Andronicus* (1987/8) and *Cymbeline* (1987/8). He also directed an RSC production of *Oedipus Rex* (1988, Almeida).

On television however, Sumpter's intense, granite face made him a natural for tough guy roles, portraying backstreet villains and grim-faced senior police detectives alike. His most notable detectives include Inspector Titmarsh in *The Blackheath Poisonings* (1992), Commander Harold Chapple in *Our Friends in the North* (1996) and Supt John Mayberry in Channel 4's Indian crime drama *Bombay Blue* (1997). Further crime TV has included *The Ruth Rendell Mysteries* (1990), *Poirot* (1992), *The Bill* (1993/2003/6), *Between the Lines* (1994), *The Chief* (1994), *Crocodile Shoes* (1996), *Dalziel and Pascoe* (2000), *A Touch of Frost* (2003), *The Last Detective* (2004), *Midsomer Murders* (2004), *Rose and Maloney* (2005), *New Tricks* (2008), *Taggart* (2008), *Spooks* (2010), *The Suspicions of Mr Whicher* (2011), *Wallander* (2012), *Peaky Blinders* (2017) and *Endeavour* (2018).

Other fare includes *The Buddha of Suburbia* (1993), *Holby City* (2003/2007), as Planck in David Tennant science drama *Einstein and Eddington* (2008) and as Paddy Ashdown in political piece *Coalition* (2015).

Fantasy fans will recognise him as Uncle Ginger, the original owner of the mysterious magic coin, in *The Queen's Nose* (1995-2000) and from guest roles in *Dracula* (2006), *Merlin* (2010), *Black Mirror* (2011), *The Secret of Crickley Hall* (2012) and *Atlantis* (2013).



He was monster-hunter Patrick Kemp in the second season of *Being Human* (2009/10), Maester Luwin in the first two seasons of *Game of Thrones* (2011/12) and Garson in Charlie Higson's *Jekyll & Hyde* (2015).

His earliest film work came during a time of mixed fortunes for the British film industry, appearing in *The Window Cleaner* (1968), Hammer's *The Lost Continent* (1968), *Night After Night After Night* (1969), *Groupie Girl* (1970), Mike Leigh's *Bleak Moments* (1971), *Stardust* (1974) and *Hardcore* (1977). He took the starring role as a violent kidnapper in true-life crime film *The Black Panther* (1977), which was soon all-but banned. He later featured, ironically, in the more light-hearted *Curse of the Pink Panther* (1983). Later films included *Enigma* (2001), *K-19: The Widowmaker* (2002), *The Girl with the Dragon Tattoo* (2011) and *In the Heart of the Sea* (2015).

He has appeared in three *Doctor Who* stories, first as Enrico Casali in *The Wheel in Space* [1968 – see Volume 12], then as navy submariner Commander Ridgeway in *The Sea Devils* [1972 – see Volume 18], before starring as an incarnation of Rassilon in *Hell Bent*. Within the *Who* universe he also played Erasmus Darkening in *The Sarah Jane Adventures* tale *The Eternity Trap* (2009). ■

Above:

Donald Sumpter with Jemma Redgrave in *The Buddha of Suburbia* in 1993.



THE HUSBANDS OF RIVER SONG

➤ STORY 263

It's Christmas Day on the planet Mendorax Dellora, and the Doctor is asked to make a house call. He's surprised to find River Song behind the request, and even more surprised when she asks him to save the life of King Hydroflax – her husband!





'THIS STORY IS A GOOD SEND-OFF
TO ONE OF STEVEN MOFFAT'S
MOST OUTRAGEOUS CHARACTERS.'

Introduction

The story of River Song – and the way her timeline is tangled with the Doctor’s – is one of most boggling narratives that the series has ever attempted. Excepting her continued existence as some kind of ‘data ghost’ – we saw her final moments in her first story, *Silence in the Library/Forest of the Dead* [2008 – see Volume 59]. Much of the 2011 series dealt with her birth and early days. So how do you give the character some closure?

In *Forest of the Dead*, River recalled how the Doctor turned up one day with “a new haircut” (which is putting it mildly) and took her to the Singing Towers of Darillium. River was aware that her time was nearly up in this episode, as the diary the Doctor gave her in *Let’s Kill Hitler* [2011 – see Volume 68] was nearly full and she assumed that he would have known how many pages she’d need. While this festive episode centred on the knockabout antics that ensued from a heist that River was

embroiled in, it was really building up to the moment when the Doctor said goodbye to River for the last time – giving her the sonic screwdriver that she remembered recently receiving when we first met her.

Perhaps to soften the blow, as the Doctor said goodbye to one friend, he made another. One who could sympathise with his loss. The episode introduced Nardole who, despite being decapitated in *The Husbands of River Song*, returned the following Christmas in *The Return of Doctor Mysterio* [2016 – see



Volume 85]. He would then go on to become a regular in the 2017 series.

Also bridging the gap between *The Husbands of River Song* and the following year’s Christmas Special was the Shoal of the Winter Harmony. These aliens were disembodied brains or, as the Doctor put it, “multi-nucleated organisms functioning as an infinitely adaptable, independently functioning peripatetic central nervous system”. They were superficially similar, perhaps, to the Brains of Morphoton seen in *The Keys of Marinus* [1964 – see Volume 2] who wore the bodies of humans much like the Slitheen, first seen in *Aliens of London/World War Three* [2005 – see Volume 49]. Setting aside the annual tradition of visiting Earth around the Christmas period, this episode only has a few festive touches... but it is, even taking into account its bittersweet ending, a lot of fun and a good send-off to one of writer Steven Moffat’s most outrageous characters. ■

Above:
The Doctor meets River Song for the first time in *Silence in the Library/Forest of the Dead*.

STORY

It's Christmas Day, 5343, and on the planet Mendorax Dellora a man in a bobble hat, Nardole, knocks on the door of the TARDIS. The Doctor answers, and Nardole informs him there is a "medical emergency".

Nardole leads the Doctor to a flying saucer where they are greeted by River Song. [1] She doesn't recognise the Doctor and takes him inside to meet her husband, King Hydroflax, who consists of a head with a robotic body.

River leads the Doctor into a side room and shows him a hologram of Hydroflax's head. A diamond has been fired into his brain. It's the Halassi Androvar, the most valuable diamond in the universe.

Hydroflax enters, escorted by his warrior monks. [2] He accuses River of planning to murder him, then removes his head. River zaps the monks with

a sonic trowel and the Doctor shoves Hydroflax's head into a bag before they are teleported outside by Ramone, another of River's husbands.

In the saucer, Hydroflax's body decides to "upload" Nardole, sticking his head onto its body. [3]

The Doctor, River and Ramone reach the TARDIS. River has a key and opens it, kisses Ramone goodbye, and invites the Doctor inside. The Doctor pretends to be amazed: "My entire understanding of physical space has been transformed!" [4]

Nardole lures Ramone into an alleyway – and Ramone discovers that Nardole's head is being held hostage by Hydroflax's robot body.

The robot body kicks open the TARDIS doors and reveals that it has added Ramone to its collection of heads. It grabs River. [5] The Doctor sets the TARDIS to take off. The turbulence causes the robot to drop River and she runs outside with the Doctor and Hydroflax's head.





They emerge into the baggage hold of the starship *Harmony and Redemption*. They are greeted by Flemming, the maître d'. [6] River asks him to seal the hold as she and the Doctor go to dinner.

Flemming is informed that someone is locked in the hold. It's Ramone – only his head appears on the monitor.

River's guest sits at her table. His name is Scratch and he represents the Shoal of the Winter Harmony. [7] It turns out all the other diners are beings like Scratch and they serve King Hydroflax.

In the hold, the robot grabs Flemming. Flemming offers to get it "a head fit for a king".

The Doctor opens the bag: "Behold! The head of Hydroflax!" [8] The robot then bursts in and blasts the head to dust, revealing the diamond.

Flemming tells the robot that the Doctor is probably on board and River realises that the man she is with is, in fact, the Doctor. [9]

A meteor storm hits and River escapes with the Doctor and the diamond and they run to the bridge. The ship is falling towards the planet Darillium. [10] The Doctor attempts to boost the thrusters as River teleports back to the TARDIS. She materialises it around the Doctor, saving him as the starship crashes. River is knocked unconscious.

The Doctor emerges, where a man called Alphonse is searching the wreckage. The Doctor suggests that he should build a restaurant with a view of the Singing Towers and gives him the diamond so he can claim the reward. [11]

The Doctor travels forward in time in the TARDIS. A restaurant is built and when River steps out of the TARDIS a receptionist tells her the Doctor is waiting for her on the balcony. He gives her a sonic screwdriver and they listen to the Singing Towers. River knows that this is the last night they will spend together. But on Darillium a night lasts for 24 years... [12]

THE HUSBANDS OF RIVER SONG

STORY 263

"WHAT COULD BE MORE SPECIAL THAN
THE RETURN OF ALEX KINGSTON AS
PROFESSOR RIVER SONG?"



Pre-production

Another Christmas, another *Doctor Who* Special – and what could be more special than the return of Alex Kingston as Professor River Song?” asked writer and executive producer Steven Moffat in the pages of *Doctor Who Magazine*, introducing a script which he had intended at one point to be his last for the show.

Moffat had originally been approached to take over from Russell T Davies as the showrunner of *Doctor Who* in July 2007 and had accepted the post two months later. Eight years on, he felt that it was now time to move on and focus on other projects; his initial plan had been to produce

three series of *Doctor Who*, but he had stayed on after feeling disappointed with elements of the 50th anniversary run in 2013, wanting to leave on more of a high. Assisted by incoming executive producer Brian Minchin, Moffat had started to enjoy working on the series again during 2014. But by the start of 2015 he had cast three actors in the role of the Doctor (one for the show's golden anniversary adventure) and taken the series in many new directions with various experimental ways of storytelling. Following Jenna Coleman's decision to remain with the series for another year in early September 2014, Moffat knew that he would have the satisfaction of completing the story of

Clara Oswald, and leaving the character at the point which he wanted. When summer 2015 approached his intention was to hand over the reins to a successor for the 2016 series, and bow out with a final Christmas episode.

Not wanting to saddle his successor with a new companion for the Doctor, Steven Moffat felt that a temporary character was needed for the festive adventure; it was also felt that a fresh face in the TARDIS would be inappropriate after the trauma that the Time Lord had suffered with Clara's loss. However, there was an obvious candidate to fill the gap...

"I hadn't written River for a couple of years and I'd missed her," recalled Moffat to Patrick Mulkern of *Radio Times* as he explained about the return of the Doctor's archaeologist wife River Song. She was the Time Lord's partner in a romance and marriage which had intersected at different points in their life since his first meeting shortly before her death in *Silence in the Library/Forest of the Dead* [2008 –

see Volume 59] stretching back to her birth in *A Good Man Goes to War* [2011 – see Volume 68] and with the character last seen in *The Name of the Doctor* [2013 – see Volume 74].

"I brought River Song back in because I thought there was a possibility I'd never write it again so that'd be my goodbye," the writer continued, adding that he knew it would be a thrill to write such a script: "I'm knackered at the end of a series, what would be a treat for me would be getting Alex Kingston back on to *Doctor Who*."

Right:

River with one of her husbands, Ramone.



"I thought it was probably over with *The Name of the Doctor*," Moffat remarked of River Song's involvement with the Doctor in *Doctor Who Magazine*. Back in 2012, he had written a big 'goodbye' scene between the Doctor and River, but somehow had known that this was not the real ending, observing: "I don't think it's possible to write her last adventure."

The inspiration to engineer the return of the Doctor's wife came in part from Moffat's discussions with his predecessor, Russell T Davies. "I had sort of thought we were done with River," Moffat told Benji Wilson of *The Daily Telegraph*, "But Russell and I had been emailing about River. He was always saying, 'You can't not bring her back because she's got to be together with [Peter] Capaldi – it will be a sex storm!'" The idea of pairing River with a new incarnation of the Doctor was an attractive one; it afforded the chance of allowing a Doctor whom River did not recognise being able to see how his wife behaved in his absence... and not necessarily liking

Connections: Locked up

► The baggage hold of the *Harmony & Redemption* is deadlock sealed, a technique introduced in *Bad Wolf* [2005 – see Volume 50], which had also been referred to in episodes such as *School Reunion* [2006 – see Volume 52], *Evolution of the Daleks* [2007 – see Volume 55], *The Lodger* [2010 – see Volume 65] and *Under the Lake* [2015 – see Volume 81].





some of her more ruthless and cavalier misbehaviour. “I knew it had to be a big romp for Christmas Day and there’s nothing like River Song to make that evident – River brings a whole storm of camp glamour to it,” Moffat told the BBC Media Centre.

Alex Kingston

Some time in advance of the autumn recording for the 2015 Christmas Special, Moffat checked that Alex Kingston would be available to appear in the episode. Since recording *The Name of the Doctor* in November 2012, Kingston had featured in the CW superhero series *Arrow*, the ITV crime drama *Chasing Shadows* and the NBC thriller *American Odyssey*. Assuming that the end of River’s story had been told with the message from the late archaeologist in *The Name of the Doctor*, Kingston was amazed to be asked back to the television series and was eager to make a further appearance as the character

whom she enjoyed playing. Meanwhile, she had resumed the role of River during June for the first entries in the Big Finish audio range *The Diary of River Song*.

Despite Santa Claus having appeared in *Last Christmas* [2014 – see Volume 80], the 2014 *Doctor Who* Christmas Special, Moffat felt that it had not been particularly festive in nature, and very much wanted to make the 2015 offering more of a comedy romp which would cheer up the Doctor in a more romantic narrative. “We can’t maintain the level of darkness that we had at the end of the last series, at all,” he told *Doctor Who Magazine*.

Following completion of the then untitled script that would become *Hell Bent* [2015 – see page 6], Moffat started to write his yuletide tale in late July. With his exit plan still clear in his mind, he specifically aimed to tell of the Doctor and River’s penultimate meeting, bringing the story to the Singing Towers of Darillium... the romantic night to which River had referred in *Silence in the Library/Forest of the Dead*, the final script which Moffat had written before becoming executive producer on the

Pre-production

Connections: Past adventures

► Hydroflax is referred to as “the butcher of the Bone Meadows”, a place which River asked the Doctor if they had visited in *The Time of Angels* [2010 – see Volume 64].



Below:
Spoilers!



Connections: A diary?!

► When River comments of her diary that one should always have something sensational to read on a spaceship, she is paraphrasing Gwendolen Fairfax's words about her own diary in Oscar Wilde's 1895 play *The Importance of Being Earnest*: "One should always have something sensational to read in the train."

In the diary

► River Song's blue TARDIS-style diary had been introduced in *Silence in the Library* [2008 – see Volume 59] in the Doctor's timeline, although he did not present her with it to keep track of their chronologically complicated relationship until *Let's Kill Hitler* [2011 – see Volume 68].

Right:
Nardole takes
a stroll in
the snow.

show. "I'd always thought, 'Maybe what I'll do for my last one, just as a sort of satisfying little loop for myself, is have the Doctor and River visit the Singing Towers, as that takes us into *Silence in the Library* – a loop that pretty much describes my entire time on the show,'" he told *Doctor Who Magazine*.

The obvious choice to succeed Moffat on *Doctor Who* for the BBC was Chris Chibnall. A keen fan of *Doctor Who* since childhood, Chibnall had been writing since the 1980s, cutting his teeth on television with the series *Born and Bred* on which he became executive producer and then contributing to *Doctor Who* with several scripts from 2006 through to 2012. He became a co-producer on the *Doctor Who* spin-off *Torchwood* and then as executive producer moved onto ITV1's *Law & Order: UK* and the Starz fantasy *Camelot* before developing the crime drama

Broadchurch – starring David Tennant – which debuted to great acclaim on ITV in March 2013. A second series of *Broadchurch* had been quickly commissioned to enter production in May 2014 and aired from January 2015, with a third run being confirmed for production in February 2015. An American version of *Broadchurch* entitled *Gracepoint* had been made by Fox and debuted for a limited run in October 2014.

Keen to assess Chibnall's response to being offered *Doctor Who*, Moffat invited

his former colleague out for dinner over the summer. As their discussion about work unfolded over the meal, it became clear that Chibnall was very deeply involved in plotting the third and final run of *Broadchurch*... and so the subject was never broached. Instead, Moffat realised that he would probably stay on to produce a further series of *Doctor Who* during 2016, and then discuss the situation with Chibnall at a later date; with *Broadchurch* due to record from May 2016 and broadcast in early 2017, that would be a better schedule for the handover on *Doctor Who* to take place.

Douglas Mackinnon

A director for the Christmas episode was soon in place in the form of Douglas Mackinnon. A keen follower of *Doctor Who*, Mackinnon had first worked on the series in 2007 when he had directed *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58]. He had then returned to direct *The Power of Three* [2012 – see





Above:
Cyborg
Ramone.

Volume 71] and *Cold War* [2013 – see Volume 73] during 2012, and during 2014 had helmed the episodes *Listen*, *Time Heist* [both 2014 – see Volume 77] and *Flatline* [2014 – see Volume 79]. After finishing work on *Flatline* the previous summer, Mackinnon's next project had been *The Abominable Bride*, the 2015 Christmas Special for Moffat's other BBC One series *Sherlock*, which recorded in January/February 2015. From this, he moved onto the Scots/US fantasy series *Outlander* on which he directed two episodes from the spring. It was while he was working on *Outlander* that he was emailed by *Doctor Who* producer Nikki Wilson, who offered him the chance to direct the 2015 Christmas Special (thus meaning he would be helming BBC One's Christmas Day and New Year's Day dramas). The schedule was smooth enough for him to finish on *Outlander* on the Friday and start work on *Doctor Who* on the Monday, being briefed by Moffat about the script which was still in development but which would enter production at the end of August.

Approaching his new script, Moffat knew that he wanted to have a lot of fun with River Song in what he was now sure would be her final adventure. One idea was to

have her stealing the Doctor's TARDIS, taking the Doctor with her almost as a new companion and so allowing the Time Lord to enter his own vessel and finally have the opportunity to declare that it was "bigger on the inside". The rollicking adventure also required an overblown, enjoyable Christmas villain in the form of King Hydroflax – a large, stupid and evil man who would ultimately not be much of a threat to either the Doctor or River.

'Draft One (part)' of the untitled Christmas Special was dated Monday 3 August and like all the drafts carried the placeholder designation of X. This script opened in a snowy wasteland with carol singers performing Charles Wesley's 1739 hymn *Hark! The Herald Angels Sing*... while the warning on the TARDIS door was that carol singers would be vapourised. Nardole was described as 'podgy, slightly bewildered. A serial maker of mistakes.' Nardole led the Doctor away from the TARDIS across a snowy field to 'a crashed flying saucer! About fifty feet across, it's jammed diagonally into the frosty earth!' The Doctor quickly realised that what Nardole had brought him to see was the spaceship. When the Doctor met River Song – who failed to recognise him – he

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FREE

FOR USE OF

PUBLIC

ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY

OFFICERS & CARS
RESPOND TO ALL CALLS

PULL TO OPEN

CAROL
SINGERS
WILL BE
CRITICISED



'THE DOCTOR'S FATE FOR CAROL SINGERS
WAS SOFTENED TO "CRITICISED".'

Connections: Royal romance

River recalls how the Doctor was romantically involved with sixteenth-century ruler Queen Elizabeth I (whom he apparently married in *The Day of the Doctor* [2013 – see Volume 75]) and twentieth-century movie star Marilyn Monroe (whom he apparently married in *A Christmas Carol* [2010 – see Volume 66]) as well as Cleopatra (whom River herself had imitated in *The Pandorica Opens* [2010 – see Volume 66], while the Doctor had mentioned Cleopatra several times in *The Girl in the Fireplace* [2006 – see Volume 52]).



Above right:

The head of King Hydroflax.

told her, “Just call me the Doctor.” At the centre of the saucer was ‘a huge, industrial-styled chamber – but it’s decked out a little like a throne room. The throne room of some mighty space-faring samurai warrior, in better times this might have been the bridge – circular, a raised command area in the middle, ringed by screens and monitors. A number of hooded figures stand among the technology, their heads bowed. In the centre of the chamber – where you might expect the Captain’s chair, there is a high-tech operating table. It is surrounded by beeping monitors, festooned with the space-age equivalent of drip feeds. Lying on the table: a massive figure. Armoured with battered but clearly

military technology: like a humanoid tank. You might think this was a robot – but for the head. A huge, brutish, humanoid face – but looking strangely small, stuck on the top of the mighty, clanking metal body. It has a scarred, bruised face of a killer but now the eyes are closed, the breathing stertorous. This is King Hydroflax.’ River told the Doctor that he was surrounded by “psychotic warrior monks”.

When River Song told her husband that she had acted against his instructions, she continued: “This planet is surrounded. Your enemies are everywhere in this system. When your heart stops the war begins.”

The side room of the saucer was described as ‘clearly the Captain’s ready room, in normal circumstances. The



private quarters of a space-age warrior chief – trophies and memorabilia, but also consoles and high-tech equipment. River has clearly been using this space.’ The diamond lodged in Hydroflax’s head was the Kalezzi Androvar which the Kalezzi wanted back. She described Hydroflax as “the butcher of the Hadron Vaults. Who burned a solar system to light the sky.” Entering the side room, Hydroflax ‘reaches up his great metal hands, grips the sides of his head – and oh my God, he lifts his own head off! Now sets his head... on the table in front of him. The headless body stands to attention behind the table. The head (which is mounted on a high-tech collar) continues to talk.’ When River told her husband that she was going to steal back all he had stolen, with regards the diamond she added that she might “possibly make it into a ring. I haven’t decided yet.” River ‘flourishes a little gadget from her belt – looks a little like a trowel, but clearly technological. And zap! zap! She fires the trowl at each of the Warrior Monks, blasting their blades from their hands.’ Becoming autonomous, the mechanical body of Hydroflax made ‘a rapid clicking, as if calculations are being made. Lights flash in the chest, and a mechanical voice emits from the unit.’

Back in the snowy wasteland, Ramone was described as 'quite possibly the most handsome man in the world'. Ramone produced 'a little pocket wallet - holding it up, it drops down - a concertina of different photographs! William Hartnell through to Matt Smith (including John Hurt). The Doctor's eyes go to the photograph of the Matt Smith Doctor - nothing beneath it. Oh!' This draft ended with Nardole's head being placed on the robotic body.

Harmony and Redemption

Draft One (part II) continued the story on Friday 14 August. In revisions to the earlier version, the TARDIS was now standing in a snowy street and as the Doctor approached the woman by the saucer, she now commented on how he looked unimpressive while he noted that he had had a haircut and was wearing his best suit. Nardole now commented that "Dr Song" was "sometimes Professor, mainly Doctor" and the warrior monks now had genetically engineered anger problems while Hydroflax had no longer burned a solar system. River no longer considered turning the Kalezzi Androvar into a ring.

When Hydroflax set off in pursuit of his head, the script indicated that there was 'a roar of rocket engines. Flames blast from beneath the feet (bit like the flying Cybermen) and Hydroflax/Nardole

shoots up in the air.' The Doctor talked to Ramone and River as he walked back towards the TARDIS in a snowy wasteland. When the Doctor entered his TARDIS 'for the first time' the script indicated that the Time Lord was 'over-acting to hell - turning it up to 12! He's looking round the vast interior space of the TARDIS, declaiming the hell out of it.'

After travelling in the TARDIS, the lobby was 'large, beautiful [and] elegant' with 'elegantly dressed people talking and laughing - some of them are even human. It could be the lobby of some beautiful hotel - but there is a screen at one end, displaying a starscape.' Flemming was 'a blue-faced man, maybe a little insect-like, in a tuxedo'. River did not comment that she was 200 years old and had an augmented life span, and gave none of the background for the starship *Harmony & Redemption*. In the dining room, River read: 'The blue book - the River Song diary, with the TARDIS panelled front.'

This draft omitted the Concierge ('same species as Flemming') noting the issue in the hold and their conversation with Ramone, but continued with the dining room scene and the arrival of Scratch: 'So tall he almost seems elongated. Humanoid but not human - his skin a sickly, shining white. He's hairless, his eyes wide and black. A scar runs

Connections: Darillium date

► Darillium and its Singing Towers had first been mentioned in *Forest of the Dead* [2008 - see Volume 59] when - shortly before her death - River told the Doctor that this was where (in his future incarnation) they had spent their last night together, and he had turned up with a new haircut and suit... and he had cried.



Left: Flemming, the maître d' aboard the *Harmony and Redemption*.



Right:

The Doctor and River spend one last night together at the Singing Towers of Darillium.

diagonally across his face, and winds round his entire head.' The representative of the Shoal of the Winter Harmony 'reaches up with one of his long, silver hands, presses his fingers against the line of the scar, where it runs over the top of his bald scalp – and he opens his head! His whole head simply hinges open, along the diagonal scar down his face. Now fully opened, the top segment of his head just rests on his shoulders. The revealed innards – which neatly separate – are faintly blue, glistening, gelatinous... Scratch reaches inside his own head-innards (oh the sucking noises) and gooily extracts a small silver sphere hidden among the slippery coils. He sets the sphere down on the table. Now closes up his head again.' This draft concluded with the diners chanting "Hydroflax" as the Doctor observed the awkwardness of the situation.

The full Draft One, which took the tale to its conclusion, was dated Wednesday 19 August. In this version, River now commented on her augmented life span and explained to the Doctor about the starship, which was now named *Harmony and Redemption*. Flemming speaking to Ramone on the monitor was also added. As the Doctor and River worked together on the bridge of the starliner, the script described them 'fixing, rewiring, sonicking, slamming levers. Again, it's Mr and Mrs Who, working as the perfect team, and even finding time for a mild domestic. Bangs, crashes, and flashes punctuate their conversation.' As

Connections: Faces

► In *The Time of Angels* [2010 – see Volume 64], River told the Doctor that she had pictures of all his faces. River's comment about the Doctor having limits to the number of faces and its associated rules referred to the ability of a Time Lord to regenerate 12 times as established in *The Deadly Assassin* [1976 – see Volume 26] and his reply that "a thing happened" related to the events

of *The Time of the Doctor* [2013 – see Volume 75].



the Doctor manipulated the internal teleport and River realised what he was doing, the script indicated that she began to say, "You..." but the 'sound cuts we can only see her mouth the next word'. The Doctor encountered Alphonse 'a young looking man, human' and when he arrived for his date with River, the script noted that he was 'looking suave as hell... wearing his suit from *Mummy on the Orient Express*', referring to the adventure set on a space-going *Orient Express* [2014 – see Volume 78]. River's present was 'a sonic screwdriver (the one she has in *Silence in the Library*)'. The dialogue in the closing scene was shorter than in the finished programme. As the Doctor and River looked out at the towers, she told him: "We never had much time, you and I, did we?" "No," agreed the Doctor, "I suppose not." "It would have been nice to have a little. Just a little." The end of the script indicated: 'They turn to look at each other. And if they're going to kiss, we'll never know, because: END TITLES.'

Reading the script, Douglas Mackinnon realised immediately how the story was changing the darker tone of the preceding





episodes and making *Doctor Who* fun again for Christmas with something akin to a screwball comedy movie.

Hydroflax

Proceeding to Draft Two on Sunday 23 August, the script now indicated that the snowy street where the TARDIS was parked was established with the caption: 'Mendorax Dellora (Human Colony) Christmas Day, 5343' and the Doctor's fate for carol singers was softened to 'criticised'. Nardole was no longer 'podgy' and as they left the TARDIS, the real surgeon ('middle-aged man, holding what could be a doctor's case') was introduced. The flying saucer was now 'huge – eighty feet across' while inside were 'rather short hooded figures... These are half-sized Warrior Monks.' Of Hydroflax, it was now noted that 'the head has cyborg elements too – perhaps a panel along the side'. River's warning about the king's enemies was omitted, as was part of the Doctor's criticism of the monarchy. The Kalezzi Androvar became the Halassi Androvar and Hydroflax was

now the butcher of the Bone Meadows. The issue of how the vast Hydroflax could enter smaller spaces was also addressed as the cyborg entered the ready room (and later the TARDIS): 'Now a series of clicks and slams, Hydroflax expands to his full size, panels sliding and shifting. (He shrank himself to get through the door.)' Inside the starliner, the setting was described with reference to the *Harmony and Redemption* as 'a black tie sort of place. It could be the lobby of the *Titanic*.' The dialogue in the closing scenes was expanded with the Doctor managing to recognise River's change in appearance and her comments about his continual cancellations to visit the planet. The script now noted that River's sonic screwdriver was 'brand new'. The script concluded with: 'And if they're going to kiss, we'll never know, because we fade to black. Then, a caption. *And they both lived happily ever after...*'

To come up with an image for Hydroflax's flying saucer, Douglas Mackinnon and his team looked at dozens of classic science-fiction movies for inspiration including the 1974 science-fiction comedy *Dark Star*; the movie *Forbidden Planet* released in 1956 was a particular influence with the twenty-third century starship C-57D contributing to the design of both the saucer exterior and the interior of the vessel. Mackinnon liked the idea that such a traditional flying saucer resembled a Christmas bauble.

Connections: Diary dates

► Items in River's diary relate to the opening of the Pandorica seen in *The Pandorica Opens* [2010 – see Volume 66], a picnic at Asgard mentioned in *Silence in the Library* [2008 – see Volume 59], the crash of the Byzantium seen in *Flesh and Stone* [2010 – see Volume 64] (after being referred to in *Silence in the Library*), a meeting with Jim the Fish who had been discussed in *The Impossible Astronaut* [2011 – see Volume 66] and River's most recent adventure in Manhattan, presumably the events of *The Angels Take Manhattan* [2012 – see Volume 72].



Connections: Frying tonight

► The Doctor suggests that one of River's other husbands was Stephen Fry, the English actor, comedian, writer and broadcaster who had written an unused script for *Doctor Who* in 2005 as well as providing the voice of the Minister of

Chance in the online audio drama *Death Comes to Time*.



When it came to River Song's costumes, costume designer Ray Holman knew that the archaeologist needed outfits which were just as cool and important as those for the Doctor; for the cloak which River was first seen in, Douglas Mackinnon suggested that this should have the trimmings of the costume associated with Father Christmas.

The shooting script for the Special – effectively Draft Three – was issued on Thursday 27 August. In

this, when River gestured to the crowds on the monitors in the command deck, the stage directions noted: 'Hopefully, these can be stock footage of human (humanoid crowds) that we only have to glimpse. Better to have a whole human crowd, than seven made-up extras.' When the Doctor used his sonic specs to study the hologram of Hydroflax, it was noted 'on all other occasions he'll use the screwdriver, but let's remind them the specs still exist'. The Doctor now suggested to River that "Damsel" might have a face she didn't know about. The waiter who told Dr Song that her guest had docked now became a waitress, and River asked the Doctor how he now had extra regenerations.

Having returned from the location shoot for *Hell Bent* in the Canary Islands on Saturday 29 August, Peter Capaldi was back in Cardiff for the Christmas episode readthrough in Roath Lock Studios at 5pm on Monday 31; the show's star was delighted by the tone of the script, sensing that there was a Dickensian feel to the opening scenes

which seemed right for the festive spirit of the Special. This was the first occasion on which Alex Kingston got to meet Peter Capaldi, and during the readthrough she was amazed at the fantastic nature of the adventure and relished many of the one-liners written for River. Douglas Mackinnon had previously worked with Kingston as River, having handled the recording of two mini-adventures – *First Night* and *Last Night* – which featured the Doctor and River on the TARDIS set at Upper Boat in April 2011. Mackinnon and Kingston were both amused that these short scenes had been about the Doctor taking River out on a date to Darillium... and that four years later they were now completing this story.

To play Nardole, casting director Andy Pryor had suggested Matt Lucas, an English comedy actor and writer who had found fame with the TV sketch show *Little Britain* after appearing in series such

Right:
Nardole and
Ramone.





Above:
Santa baby.

as *Shooting Stars*. Lucas had become a fan of *Doctor Who* via his former husband Kevin McGee, who had been a great devotee of it; Lucas had also been present for the BBC's launch of the series when it returned with *Rose* [2005 – see Volume 48] in March 2005. He had wanted to appear in *Doctor Who* for some time, and when the approach to play the fun role of River's luckless lackey came he accepted, knowing that it would be an emotional project since McGee had died in 2009. Lucas had also appeared briefly with Peter Capaldi when they worked on the movie *Paddington* in 2013, but now they were able to act together more extensively on *Doctor Who*. "We did talk about bits and pieces of *Doctor Who* that we've enjoyed, but I think we enjoyed each other's company more than anything else," said Peter Capaldi on *Doctor Who Extra*.

Greg Davies

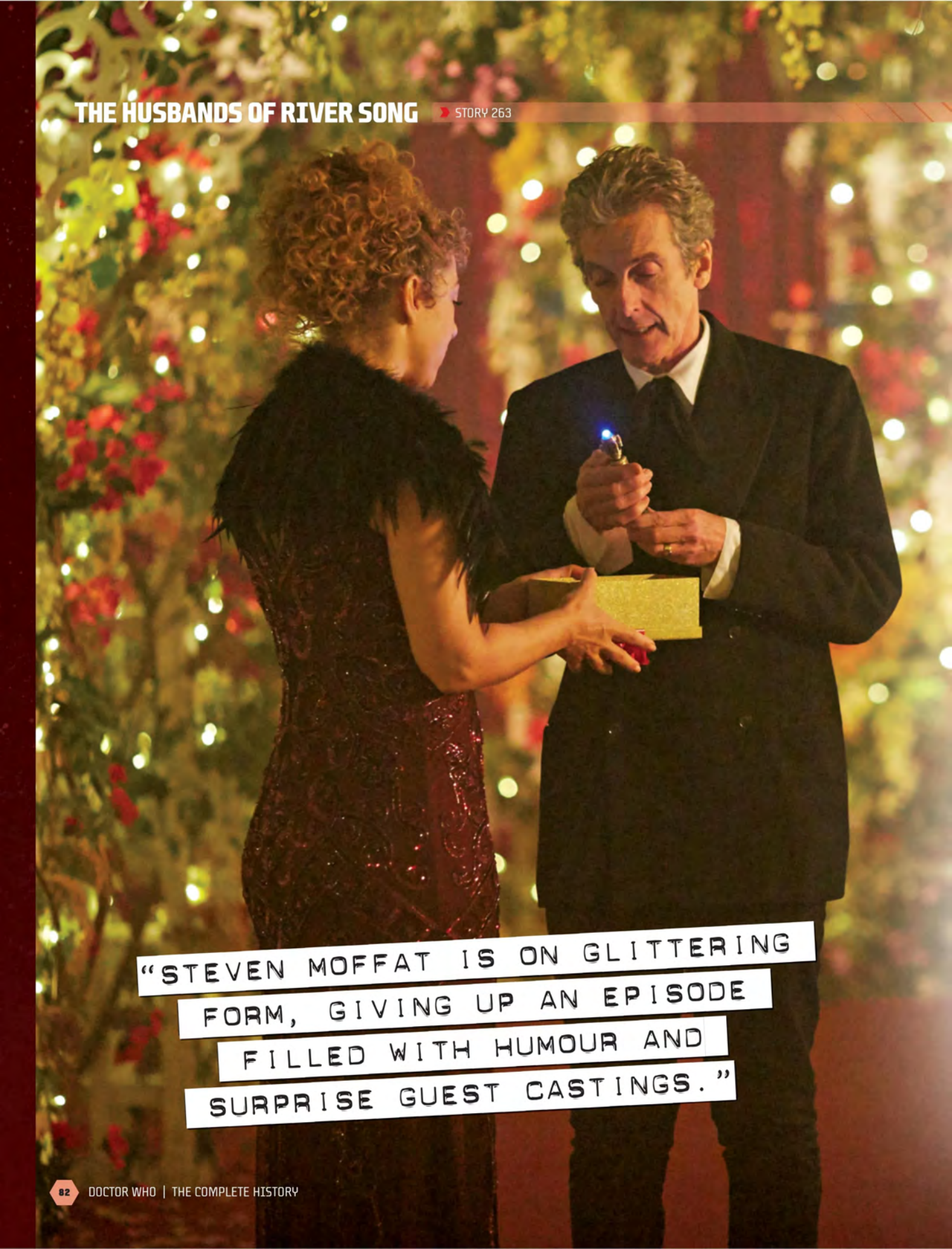
Also from the world of comedy came Greg Davies as King Hydroflax. The Welsh-born actor and comedian had been part of the We Are Klang comedy group and established himself on television with the E4 sitcom *The Inbetweeners* and BBC Three's *Cuckoo*. When offered the chance to work on *Doctor Who*, he accepted without even seeing the script as

he respected the series, having memories of watching Tom Baker's Doctor from his childhood. The part of Hydroflax was very removed from his usual roles as luckless characters, and talking to the BBC he described it as "one of the jobs that validates the career to my own mother... All these years have not been wasted."

Ramone was played by Phillip Rhys whose television credits included MTV's comedy drama *Undressed*, the US dramas *Flatland*, *24* and *Nip/Tuck* as well as the BBC One post-apocalypse series *Survivors*. Cast as Scratch was Robert Curtis, who had featured in *Prisoner of the Judoon*, an adventure in the *Doctor Who* spin-off series *The Sarah Jane Adventures*. ■

Below:
"This is too tall! I'm afraid of heights."





"STEVEN MOFFAT IS ON GLITTERING
FORM, GIVING UP AN EPISODE
FILLED WITH HUMOUR AND
SURPRISE GUEST CASTINGS."

Production

Recording for the Christmas block was scheduled for 7.30am to 7pm most days, and Day 1 of work – Tuesday 1 September – was slated for Studio 4, which contained the standing TARDIS set. Peter Capaldi and Alex Kingston were the only two cast members required, initially recording the scenes inside the Doctor's ship towards the end of the episode, including the sequence of the couple being blown off their feet by the explosion outside. Doubling for the two stars in this material were stunt performers Rob Jarman and Belinda McGinley, working under the supervision of co-ordinator Crispin Layfield. A tight shot of the police box's roof was also recorded in close-up against a greenscreen in the studio.

Alien transformations

Early on Wednesday 2, the BBC Cymru team and the crew of *Doctor Who Extra* set off for location work in the Bristol area at the Leigh Court Business Centre, a Grade II-listed mansion house built in 1814 which could be hired for events. The Great Hall area was to be transformed into the *Harmony and Redemption* with the mansion's library kitted out with metallic shelving to serve as the vessel's baggage hold. Work commenced at 8am in the store room area with River dragging the Doctor away from the TARDIS into the lobby; this was filmed in stages in different locations and intercut together via careful placing of boxes and crates behind which the characters

could pass... allowing cuts in editing to make it appear continuous. Following this, the early scenes in the lobby were recorded along with plate shots of the empty room and a high-angle shot for the effect of the crack appearing in the floor. While Jon Moore and Susie O'Sullivan of Millennium FX handled the extensive make-up for Flemming and the Concierge respectively, their colleagues Becca Smith, Patrick Barbet, Niki De Jong, Ruth Kelly, Rani Sikka and Freya Hargreaves also had 5.30am starts to transform six of the starliner guests into aliens. Some of the other aliens present were to be from the species represented in *Face the Raven* [2015 – see Volume 83] such as a Habrian woman and a chronolock couple. At the end of the day, the sequence of Flemming and the concierge in the back office was also completed by the 6.30pm wrap.

Below:
Nardole is looking for a surgeon...



Connections: Title

River Song introduces herself as a professor in *Silence in the Library* [2008 - see Volume 59], *The Angels Take Manhattan* [2012 - see Volume 72] and *The Name of the Doctor* [2013 - see Volume 74], while in *The Time of Angels* [2010 - see Volume 64] she had yet to acquire this title and was simply a doctor.



Below:
Carol singers
will be
criticised.

During the location day, the BBC announced that Alex Kingston would be rejoining the *Doctor Who* team as Professor River Song. "To be honest, I did not know whether River would ever return to the show, but here she is, back with the Doctor for the Christmas Special," said Kingston. "Steven Moffat is on glittering form, giving us an episode filled with humour and surprise guest castings. I met Peter for the first time at Monday's readthrough, we had a laugh, and I am

now excited and ready to start filming with him and the *Doctor Who* team. Christmas in September? Why not!" With the 2015 series about to start transmitting on Saturday 19, it was confirmed that the untitled Special would air on Christmas Day.

Back at Roath Lock on Thursday 3 September, the trap street set constructed for the recording of *Face the Raven* in June had been redressed as the street in which the TARDIS had landed at Christmas on Mendorax Dellora. The external company Snow Business provided the seasonal effects in the form of pulverised paper to the set in Studio 3, while in Studio 4 Matt Lucas was required to spend the first part of the day testing his use of the Hydroflax body rig under the supervision of a Millennium team comprising Jon Moore, Becca Smith, Rachel Gannon and Kevin Campion. The scene of River explaining to the Doctor and Ramone how she was stealing the TARDIS was recorded during the test session, after which Peter Capaldi - who ad-libbed the Doctor almost saying the word "TARDIS" instead of "box" - was released for an interview with *Doctor Who Extra*. The Hydroflax rig was then moved into Studio 3 so that the team could make a start on the sequence of Ramone facing Nardole/Hydroflax.





Friday 4 was scheduled for more work on the street set. The day began with Capaldi busy undertaking Automated Dialogue Recording (ADR) work at Bang while the sequence started the previous afternoon was completed. After this, Phillip Rhys donned the Hydroflax rig to record inserts of the cyborg forcing its way into the TARDIS, while Liam Cook also took over operating the full, headless Hydroflax, with his arms operating the lower part of the robot arms (secreted in the hydraulic pipes); Jocelyn Bennett now joined the Millennium team handling the various elements of the king. With the arrival of Peter Capaldi and a make-up change for Lucas, the opening scene of the Special was recorded along with the duo departing past the real surgeon. "I think being met by Matt Lucas on a wonderful wintery Dickensian street with the TARDIS covered in snow was delightful, because it was like a *Doctor Who* Christmas card," Capaldi told the BBC Media Centre. "Matt is such a fabulously funny person to have around, so I loved that!" A photograph of the street set was also taken to form a backing for use outside the TARDIS doors. During the afternoon, Greg Davies arrived at Roath Lock to rehearse in the Hydroflax body and special headset configuration from 2pm.

A cast of the actor's head had been taken by Millennium FX to create a couple of prop Hydroflax heads which could be carried around on set, and these were the first things he saw when he walked into the make-up room. Davies took a photo of the props and sent it to his family... who agreed that this was what he would look like when he lost his hair...

Recording was also scheduled for Saturday 5 September, first of all completing the Doctor following Nardole off to the operation, and then followed by various inserts for Hydroflax entering the TARDIS. The team then moved to Studio 2 and made a start on the scenes inside the flying saucer's throne room, which saw Davies in the Hydroflax rig. Work at Roath Lock during the day was attended by comedy actor/director Kyle Eaton, a friend of Lucas.

Right:
River Song
dresses to
impress.

The Doctor meets Hydroflax

After the one-day weekend, *Doctor Who Extra* was present when work on the throne room scene continued in Studio 2 on Monday 7 September; Lucas was able to add minor comic interjections to the scene, such as Nardole's, "I'll say it is." The major sequence of the Doctor being introduced to Hydroflax was then completed on Tuesday 8, with the rest of the day allocated for the subsequent scene of the Doctor and River in the adjacent ready room; as with Lucas, Capaldi was able to insert additional unscripted material during this scene when he mimed the distinctive chin of his previous incarnation. The ready room scene then continued through into

Connections: Movie quote

▶ The Doctor's comment, "I think I'm going to need a bigger flowchart," regarding his relationship with River is a reference to Chief Brody's observation, "You're going to need a bigger boat!" in the 1975 movie *Jaws*.



Wednesday 9, with Jo McLaren acting as stunt co-ordinator for the complex action sequence when the enraged Hydroflax confronted his unfaithful wife. Lisa Coles and Javier Aliaga of Millennium FX now aided with the cyborg body, while Becca Smith focused her skills on the collar and make-up for Davies, whose head was soon to become detached from the king's body. The collar around Hydroflax's head was a sharp edge, which would make post-production comparatively easy and not require the actor to stand against a greenscreen for the elimination of his body. The ready room scene also showed that River was carrying a fez akin to that sported at times by the eleventh incarnation of the Doctor.

Right:

"Is there anything on my head?"

The unit returned to Leigh Court on Thursday 10 September for more location work from 8am to 6.30pm, with *Doctor Who Extra* again present. Further scenes in the lobby of the starliner were recorded, with River transforming her dress (with

the aid of a greenscreen background) and then the Doctor and River landing in the lobby... with the Hydroflax body close behind them. In approaching the sequence of the Doctor and River's fall, Douglas Mackinnon recalled an episode of the 1990s US sitcom *The Larry Sanders Show* which had achieved a similar effect with minimal camera trickery. To capture the pair falling, Rob Jarman and Belinda McGinley again doubled for the episode's stars under the supervision of Crispin Layfield; the stunt performers then changed costumes to appear as



doubles for a guard and a guest in the chaos during the scene. For the shot of River catching the diamond in her cleavage, visual effects supervisor Danny Hargreaves built a special rig to allow the prop to be dropped on cue into Alex Kingston's costume. That evening, Capaldi joined his former co-star Jenna Coleman as well as Steven Moffat and Brian Minchin at a special BAFTA Cymru preview screening of *The Magician's Apprentice/The Witch's Familiar* [2015 – see Volume 80] at Cineworld in Cardiff.

Connections: Double Doctor


► River recalls previous occasions when the Doctor had cancelled taking her to Darillium, and one time when there had been two of him. In the bonus scene *Last Night on Doctor Who: The Complete Sixth Series*, the Doctor had been confronted with three concurrent versions of River in the TARDIS, but one of them was with a future version of himself

who was apparently taking River to Darillium.



Actors in action

Back at Roath Lock on Friday 11, the action moves in the ready room were completed first under the supervision of Dani Biernat, who ensured that Capaldi and Kingston fell backwards safely on to crash mats. After this, the team moved to Studio 4 to complete elements of Nardole knocking on the TARDIS door using the standing set. Next, the set was re-rigged with a camera placed on one of the column rings and a start was made on the sequence of the Doctor and River attempting to take off in the TARDIS while Hydroflax's head



'MATT LUCAS GOT INTO THE HYDROFLAX
RIG SO THAT HE COULD RECORD THE
INSERT SHOTS OF NARDOLE'S HEAD
ON THE CYBORG BODY.'

Connections: Catchphrase

► The Doctor says both "spoilers" and "hello sweetie", two phrases often used by River Song in *Silence in the Library* [2008 – see Volume 59]; she had taken the phrase "spoilers" from him in *Last Night*.



complained bitterly. This saw the first main use of the dummy Hydroflax heads, while Mackinnon recalled the telepathic interface of the TARDIS console from *Listen* and opted to use this soft surface on which to perch Hydroflax's cranium. As such, a dummy section of the console was created to allow Greg Davies to be seated on the TARDIS set and deliver his dialogue with his head

sticking through the panel.

Two units were at work on Monday 14 September, with the main unit scheduled to record from 10.30am to 10pm in Studio 4 of Roath Lock, starting with the close ups of Ramone's head pleading for help in the hold. Rhys was then placed in the Hydroflax rig again for the scene in the hold where Flemming was pleading for his life, and then the assault on the TARDIS by Ramone/Hydroflax. This complex sequence again saw Rob Jarman standing in for Capaldi as the Doctor under the supervision of Layfield and wirework duo Bob Schofield and Andy Thompson. The final sequence completed for the day was the Doctor and River running from the TARDIS out into the hold, which would be carefully matched with the material already recorded on location; as such, part of the set with luggage was built on the sound stage. Benjamin Cook of

Doctor Who Magazine was also present on set to cover production of the Special on this day and the next.

On Tuesday 15 September, Maisie Williams was available to complete her material for *Hell Bent* and so Rachel Talalay took over the main unit to record material with Capaldi for *Heaven Sent* [2015 – see Volume 83] and the finale during the day in Studios 1 and 4. Work on the Christmas Special continued with Mackinnon helming a second unit from 9.30am to 9pm starting in the ready room set in Studio 2 for the Hydroflax body

preparing to upload Nardole; the similar use of the body's sword arm was also recorded for the scene in the starliner lobby as an insert while Lucas went to the greenscreen area of Studio 4 and got into the Hydroflax rig so that he could record insert shots of Nardole's head on the cyborg body for the restaurant scene. With Lucas then released to attend rehearsals for the BBC Cymru production of *A Midsummer Night's Dream* in which he was playing Bottom, pick-up shots were recorded of River, Hydroflax and Ramone for the attack on the TARDIS with Chris Wilkinson standing in for Capaldi as the Doctor. Following this, Kingston was released for a round of press interviews with journalists from publications including the *Western Mail*, *The Guardian*, *Total TV Guide*, *TV Choice*, *The Sun TV Magazine*, *TV & Satellite Week*, *Metro*, *The Daily Telegraph* and *Radio Times* as well as *Doctor Who Magazine*. The reporters were shown around the trap street set and

Right:

Getting into the Christmas spirit.





chatted to Moffat who assured them, “It’s the most Christmassy *Doctor Who* ever!” and described the adventure as a “funny, fast, madcap chase episode”. Meanwhile, the second unit moved to Studio 3 to record inserts of Hydroflax’s body as he removed his head in the ready room and close-ups of the king’s head in the holdall. Davies then followed Kingston to meet the press, with the team recording other inserts of the Hydroflax body for scenes in the lobby and the TARDIS.

Snowy set

The main unit resumed work on the Christmas episode on Wednesday 16 with location work scheduled for 8.30am to 7.50pm at the familiar venue of RAF St Athan, a large hangar at a military establishment last used in May for work on *The Zygon Invasion/The Zygon Inversion* [2015 – see Volume 82], but often visited when a large interior space was needed

since 2006. The *Doctor Who Extra* team was again present for recording on the large snowy field set which had been built inside the hangar for the start of the episode. The Doctor’s arrival at the flying saucer and encounter with River was performed first, followed by the exit of Hydroflax – now with Nardole’s head – and the recording of plate shots for the cyborg’s subsequent life-off; Finola McLennan now joined the Millennium FX team supervising the cumbersome costume worn by Liam Cook. At the end of the day, the sequence of River herding Nardole and the Doctor into the spaceship’s airlock was recorded, completing Lucas’ work on the episode and releasing him to focus on his rehearsals for the Shakespeare project, his involvement in which was to be announced on Wednesday 23 September.

Above:

Bow before the infinite majesty of King Hydroflax.

Connections: Sonicking up

▶ The Doctor is seen to use not only his sonic sunglasses introduced in *The Magician’s Apprentice* [2015 – see Volume 80] but also the new sonic screwdriver given to him by the TARDIS in *Hell Bent* [2015 – see page 6].





THE HUSBANDS OF

'THURSDAY 24 SEPTEMBER COMPLETED
THE FINAL SCENES OF THE DOCTOR AND
RIVER ON THE BALCONY LOOKING AT
THE SINGING TOWERS.'



Connections: Holo-clothes

► The TARDIS had equipped the Doctor with holographic clothes previously in *The Time of the Doctor* [2013 – see Volume 75] and now places some comedy reindeer antlers on his head.



Lucas had immensely enjoyed his experience on *Doctor Who*, and was sad that with the character's beheading it seemed unlikely he would have a chance to reprise this role in the future.

Work resumed at 8.35am on Thursday 17 September with the snowy vista of the previous day now redressed as the wasteland where the Doctor and River were found

by Ramone, with Biernat supervising the fall from mid-air teleportation. Biernat donned heels to double for Alex Kingston while assistant director Gareth Jones stood in for Capaldi, both dropping four feet from a crossbar into shot. One of the props required for the day was the photo wallet containing photographs of 'all' the Doctor's faces. That of William Hartnell was a colourised and edited publicity shot from *The Smugglers* [1966 – see Volume 8], while the remainder were screen grabs of Patrick Troughton from the colour serial *The Two Doctors* [1985 – see Volume 41],

Below:
TARDIS talks.



Jon Pertwee from *Carnival of Monsters* [1973 – see Volume 19], Tom Baker from *The Hand of Fear* [1976 – see Volume 25], Peter Davison from *The Visitation* [1982 – see Volume 35], Colin Baker from *The Twin Dilemma* [1984 – see Volume 40], Paul McGann from the 1996 TV Movie [1996 – see Volume 47], John Hurt from *The Day of the Doctor* [2013 – see Volume 75], Christopher Eccleston from *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50], David Tennant from *The Runaway Bride* [2006 – see Volume 54] and Matt Smith from *The Bells of Saint John* [2013 – see Volume 72]. Plate shots of snow against black were then recorded for post-production work, after which the crew relocated to Aberthaw Cement Works which had previously been visited for *Planet of the Ood* [2008 – see Volume 58] in August 2007 and *A Good Man Goes to War* [2011 – see Volume 68] in January 2011; this time the quarry was appearing as the



crash site of the *Harmony and Redemption* where the Doctor encountered Alphonse. As a *Doctor Who* devotee, Mackinnon was particularly delighted to be finally recording for the series in the clichéd venue of a quarry, and had arranged for elements of a jet plane to be positioned by a crane to appear as the wreckage of the starliner. At dusk, a series of explosions were detonated amidst the burning wreckage before the 7.40pm wrap.

Starliner restaurant

Recording for Friday 18 was scheduled for 8am to 7.30pm in Studio 2 at Roath Lock where the starliner restaurant had been constructed. *Doctor Who Extra* was again on hand to record material covering the meal through to the arrival of Scratch, the make-up for whom was handled along with that of the other aliens by a Millenium FX

Production

team comprising Patrick Barbet (handling Scratch), Niki De Jong, Ruth Kelly, Freya Hargreaves, Becca Smith and Richard Martin.

The new series of *Doctor Who* began the following day, and saw Capaldi reunited with Jenna Coleman again for a Dalek-orientated photoshoot on the zebra crossing of the legendary Abbey Road in London. By the time recording started again on Monday 21 September, a pink revision of the shooting script was issued. Minor changes were made, mainly to the closing scene, extending the dialogue as the Doctor explained about the phenomenon of the Singing Towers to River. Recording continued in Studio 2 on the restaurant set for the day with Layfield supervising the stunt-orientated moves as the Doctor and River attempted to evade Scratch and his cohorts. Mackinnon and visual effects supervisor Grant Hewlett had both been sure that a full 3D VFX build of Robert Curtis' head would be needed for when Scratch handed over the banking sphere; this was ruled out by Nikki Wilson who felt that it was too expensive and that the

Left:

Nardole and River on a Christmas quest.

Below:

The Doctor is reunited with his unsuspecting other half.



A photograph of Peter Capaldi as the Twelfth Doctor from the TV series Doctor Who. He is smiling and looking towards the camera, wearing a dark brown velvet jacket over a white shirt and a light-colored tie. He is holding a dark scarf in his left hand. The background is a snowy, nighttime street with blurred lights and a large, glowing moon in the sky. The overall atmosphere is festive and wintery.

THE HUSBANDS OF RIVER

‘“A WONDERFULLY WINTERY DICKENSIAN STREET WITH THE TARDIS COVERED IN SNOW WAS DELIGHTFUL... IT WAS LIKE A DOCTOR WHO CHRISTMAS CARD,” PETER CAPALDI TOLD THE BBC MEDIA CENTRE.’

effect could be achieved with a prosthetic version of the head as well as clever cutting and careful camera angles. Millennium FX provided the prop version of the head, which was only available on the recording day. As well as performing with his head sticking through a hole in a restaurant table, Davies also recorded a number of occasionally ad-libbed wild-tracks to emerge from the holdall containing the king's head.

The final part of the restaurant confrontation with the meteor strike was completed on the same set on Tuesday 22; during the restaurant shoot, Capaldi had been suffering with stomach problems, but still gave a large performance complete with ad-libs while delivering the main speech to Scratch. This was Davies' final day on set as Hydroflax. Bethan Kate Harris joined the Millennium team creating the look of the alien passengers aboard the starliner for the day.

Two units were recording on Wednesday 23 September. The main unit under Douglas Mackinnon was scheduled to work from 8am to 7.30pm and began by completing all the material in the restaurant. After this, the scene of the

Doctor and River battling with the starliner controls on the bridge was recorded in Studio 1. Meanwhile a second unit was helmed by producer Nikki Wilson, working in Studio 3 to record further post-production elements such as snow against green and black screens and elements of the banking sphere. When Kingston was available, close-ups of River holding her bag and the sphere were performed, along with inserts of the Hydroflax body in the restaurant when the cyborg costume and Liam Cook were free. Hand doubles were then used for the Doctor handing Ramone the diamond along with inserts such as the monitors showing the crowds in the throne room and the restaurant clock.

The Singing Towers

Thursday 24 saw the main unit working in Studio 1, completing the scenes aboard the starliner bridge and then completing the day with the final scenes of the Doctor and River on the balcony looking at the Singing Towers; this was a minimal set which used wind machines to create a breeze blowing across the couple. During the day, the winners of the BBC's Mission Dalek competition visited Roath Lock to be shown around by producer Derek Ritchie and met with Capaldi on the TARDIS set as well as production designer Michael Pickwood.

With the end of production on the 2015 series drawing near, a cast and crew photo on the TARDIS set was arranged for Friday 25 September. The balcony scene was completed in

Left:
A head fit
for a king.

Connections: "Bigger...!"

▶ The Doctor is overjoyed that he could act out the amazement of describing the TARDIS as "bigger on the inside", a frequently used phrase which he enjoyed hearing as he explained in *The Vampires of Venice* [2010 - see Volume 64], and had first been used by the Doctor himself in *The Three Doctors* [1972/3 - see Volume 19].





Above:
The look
of love.

Studio 1 after which Capaldi recorded his conversation with the receptionist in the smaller set built in Studio 4. Following this at 4pm prompt, Capaldi was released as planned to travel to Hampton Court Palace and join Moffat and Minchin at the *Radio Times* festival at 7pm; heavy traffic on the M4 delayed his journey and he arrived half an hour late. It was at this event that Steven Moffat confirmed that he had just recently signed up to produce the next series of *Doctor Who*, and that production on the 2015 series was to finish the following day... Meanwhile in Cardiff, Nicolle Smartt had a costume and make-up change to meet River Song four years later, with River transforming herself for her date. Some insert shots of Ramone's head in the TARDIS were also picked up on the standing set, after which a wrap party was held for the series' crew.

The final day - Saturday 26 - again saw two units deployed. From 7.30am, a splinter unit was working at the Capital Quarter on East Tyndall Street in Cardiff where building work was underway; this was a suitable backdrop from the Doctor checking in on the progress of Alphonse's building project. Then on the standing TARDIS set, additional material was recorded by the main unit with Capaldi and Kingston, including River's attempt to dematerialise and a number of other inserts for previously recorded scenes. Capaldi and Mackinnon debated different approaches to the Doctor's speech about his vessel being "bigger on the inside"; the actor suggested that the Time Lord should do this in all seriousness, whereas the director opted for something more madcap. In stocking River's secret drinks cabinet aboard the TARDIS, Mackinnon included a particular brandy in tribute to

the science-fiction franchise *Star Trek* and also a fictional whisky connected to the Isle of Skye, from where he hailed. Pick-up shots in the reception area were also undertaken during the day and work was completed to deadline by 7pm.

A Midsummer Night's Dream

With production on *Doctor Who* completed, Capaldi was able to have keyhole surgery on the meniscus membrane of his knee, which had been torn back in May. At Roath Lock, many of the production team continued working on *A Midsummer Night's Dream*, which was produced by Nikki Wilson, featured the work of production designer Michael Pickwood, composer Murray Gold and had Brian Minchin as an executive producer. The trap street set in Studio 3 was further redressed to appear in the



Left:
"Your table
is ready."

programme, and many of the cast had also featured in *Doctor Who* including Eleanor Matsuura, Richard Wilson, Bernard Cribbins and Colin McFarlane. The finished production aired on BBC One on Monday 30 May 2016 as part of the channel's anniversary schedule marking 400 years since the death of William Shakespeare. ■

PRODUCTION

Tue 1 Sep 15 BBC Roath Lock Studios:
Studio 4 (The TARDIS; Roof of TARDIS)

Wed 2 Sep 15 Leigh Court Business
Centre, Pill Road, Abbots Leigh, Bristol,
Avon (Store Room with doors leading to
lobby; Store Room; Lobby - Starliner; Back
Officer - Starliner)

Thu 3-Fri 4 Sep 15 BBC Roath Lock
Studios: Studio 3 (Snowy Street leading to
and from the TARDIS - Colony Planet)

Sat 5 Sep 15 BBC Roath Lock Studios:
Studio 3 (Snowy Street leading to and
from the TARDIS - Colony Planet); Studio 2
(Throne Room)

Mon 7 Sep 15 BBC Roath Lock Studios:
Studio 2 (Throne Room)

Tue 8 Sep 15 BBC Roath Lock Studios:
Studio 2 (Throne Room; Captain's
Ready Room)

Wed 9 Sep 15 BBC Roath Lock Studios:

Studio 2 (Captain's Ready Room)

Thu 10 Sep 15 Leigh Court Business
Centre (Lobby - Starliner)

Fri 11 Sep 15 BBC Roath Lock Studios:
Studio 2 (Captain's Ready Room); Studio 4
(The TARDIS)

Mon 14 Sep 15 BBC Roath Lock Studios:
Studio 4 (Corner of Hold; Hold; The TARDIS;
Hold outside TARDIS Doors)

Tue 15 Sep 15 BBC Roath Lock Studios:
Studio 2 (Captain's Ready Room; Lobby
- Starliner); Studio 4 (Greenscreen; The
TARDIS); Studio 3 (Captain's Ready Room;
Lobby - Starliner; The TARDIS)

Wed 16 Sep 15 MOD St Athan, St Athan,
Barry (Snowy Field - Leading to/Outside
Flying Saucer; Airlock Spaceship)

Thu 17 Sep 15 MOD St Athan (Snowy
Wasteland); Aberthaw Quarry, Aberthaw
Cement Works, Cardiff (Crash Site/TARDIS)

Fri 18 Sep 15 BBC Roath Lock Studios:

Studio 2 (Restaurant - Starliner)


Mon 21-Tue 22 Sep 15 BBC Roath Lock
Studios: Studio 2 (Restaurant - Starliner)

Wed 23 Sep 15 BBC Roath Lock Studios:
Studio 2 (Space - Starliner Restaurant;
Restaurant - Starliner); Studio 1 (Starliner
- Bridge); Studio 3 (Element Shoot; Throne
Room; Crash Site)

Thu 24 Sep 15 BBC Roath Lock Studios:
Studio 1 (Starliner - Bridge; The Singing
Towers Restaurant - Balcony)

Fri 25 Sep 15 BBC Roath Lock Studios:
Studio 1 (The Singing Towers Restaurant -
Balcony); Studio 4 (The Singing
Towers Restaurant - Reception Area;
The TARDIS)

Sat 26 Sep 15 BBC Roath Lock Studios:
Studio 4 (The TARDIS; The Singing Towers
Restaurant - Reception Area); Capital
Quarter, East Tyndall Street, Cardiff
(Building Site)



POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
SERVICE & ASSISTANCE
AVAILABLE IMMEDIATELY
OFFICERS & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

CAROL
SINGERS
WILL BE
CRITICISED

"RIVER'S WARNING TO THE DOCTOR THAT
HE WAS BEING WATCHED BY FOUR
MILLION PEOPLE WAS ADDED IN ADR."

Post-production

The opening sequence of the planet Mendorax Dellora on Christmas Day 5343 (as noted by the on-screen caption) was a CGI addition suggested by Douglas Mackinnon, which had not appeared in the script. When the director proposed this attention-grabbing shot, Steven Moffat suggested the addition of the crashed spaceship, forming a shot developed with Axis VFX.

Other post-production elements included the Doctor studying the holographic image of the diamond lodged in Hydroflax's brain, the interchanging of the heads by Hydroflax's body, the teleportation effects, the flying Hydroflax, some snow elements, the chart in the lobby and the roof of the dining area aboard the *Harmony and Redemption*, River changing her outfit, Hydroflax scanning and then

destroying the king's head, the opening of Scratch's head, the meteor strike and subsequent crash of the starliner and the Singing Towers of Darillium. The towers were based on the Old Man of Storr, a rock formation on the Isle of Skye, which was where Mackinnon came from.

The voice of Hydroflax's cyborg body was provided by Nonso Anozie who was playing Oberon in the BBC Cymru production of *A Midsummer Night's Dream*; he had also appeared in the television series *Game of Thrones* and *Dracula*.

Episode trims

Even with the extended one-hour slot, trims had to be made to the episode to bring it down to time. In the pre-credits, after the Doctor raged at the TARDIS for providing him with hologramatic antlers, he returned to the door and confronted Nardole, now wearing a Santa hat. "Yes?" he said, continuing the conversation, but causing the bottle to fall into his line of vision. Grabbing the hat, he tore it off and threw it back into the TARDIS, saying: "Sorry - engine trouble." The dialogue about the Doctor reading an agreement was added in ADR.

On entering the saucer, after River assured Hydroflax that she was never far from him, the ruler told her: "Come to me." "One moment, summer of my heart," replied his queen, as the Doctor pondered: "Summer?"

River's warning to the Doctor that he was being watched by four billion people was added in ADR. After River asked the

Left:
Bah, humbug!



**Above:**

The Doctor has cash in hand...

Doctor why she should recognise him, her prone husband called: "Be with me wife. The dark is growing." "Oh, the dark's growing now - you'd better go and give him a wee cuddle," mocked the Doctor. "Excuse me," said River, "My husband needs me." "Yep. Your husband. Scared-of-the-dark fella, right over there," indicated the Doctor, to which River flashed back at him: "He would rip your heart out, if he could hear you." "Yeah. But only if the lights were on!" jeered the Doctor as River moved off. When River told the king that he was the only husband she would ever have, Hydroflax told her: "You have given me joy." "I have never known joy except with you," said River as the Doctor folded his arms again... to be nudged by Nardole. When the Doctor crossed his arms yet again, Nardole nudged him repeatedly, only to be ignored. "They're fine where they are!" insisted the Time Lord as River

told the king: "And yet there is still hope." River added, "I had no choice," when she admitted to acting against her husband's instructions, and of the masses shown on the monitors commented: "You can't leave them." River originally gave her husband's title as his "Infinite Majesty, King Hydroflax of the Final Cluster".

In her ready room, when River said that she married the diamond, the Doctor added: "You married the rest of him, too." "Yes, well, there's always baggage," admitted River. The subsequent discussion after River confirmed that she was prepared to commit murder was considerably shortened. When the Doctor pondered if this was what River was like when "I'm not...", River asked: "Not what?" "Look at you. River Song," said the Doctor, to which his wife retorted: "I told you - don't use my name." "Believe me, I'm finding it difficult," said the Doctor,

"Are you really capable of this?" "Capable of what?" asked River. "Murdering your husband," said the Doctor. "Oh, that. Sure, yeah," said the queen, leaving a pained Doctor to comment: "Actually, now that you mention it, I'm starting to see a trend. We should have T-shirts." "What are you talking about?" exclaimed River. "How can you justify killing a man who absolutely trusts you, to steal a diamond?" asked the Time Lord. "Well – plenty more fish in the sea?" shrugged River. "Please don't say things like that!" insisted the Doctor to her astonishment, whereupon she reminded the Doctor that he had agreed to being employed by her. "Well, I'm on strike," said the Doctor. "Power to the people, equal rights, bring back that show we like!" When River asked the Doctor if he knew who the patient was, the Time Lord replied: "I know he's on his back, dying, and trusting you to save him." After River explained who King Hydroflax was, the Doctor rounded on her, saying: "I don't know you. I've never met you before in my life. But I believe you have a conscience." "Oh, I do, I've got the worst," agreed River. "But he isn't here right now."



When River said that the Doctor reminded her of her second wife, the Time Lord asked: "Right. What happened to her?" "Not sure, I suppose I really ought to check," said River. As Hydroflax entered the room and River said that he looked much better, the cyborg asked: "Did you think a mere diamond would stop King Hydroflax?" "Well, on mature reflection, I've got to say, no," admitted his wife. When the Doctor asked River how she didn't notice marrying a cyborg, the archaeologist replied: "Early days." "He's a mechanical man with a detachable head!" exclaimed the Doctor. "And you can wait so long for one of those!" replied River.

Mechanical body

Studying the capability of Hydroflax's mechanical body, River noted that it had a "back-up brain" to which the Doctor responded, "Nice." After River told Ramone to prepare for emergency extraction, Hydroflax raged: "You will never escape. Wherever you run, I will run you to ground." "You're coming with us," said River. "Bad idea," commented the Doctor. "Good, I love those," replied River.

As the Doctor studied the pictures of himself, River's dialogue about intersecting with his timeline was added in dubbing from the later scene outside the TARDIS. When River declared that they should go and find 'Damsel', as Ramone followed behind her, he asked: "We're not actually married, are we? That was a joke, right?" "Let's see how the evening goes," replied his mistress.

After the Doctor warned River that maybe the TARDIS' owner would notice her borrowing it this time, River replied, "I'd like to see him try," before telling Ramone: "Get to the hopper." As the Doctor was 'amazed' by the interior of

Left: Scratch is desperate for the Halassi Androvar.

the TARDIS and commented on its effect on dimensional euclidean geometry, he added: "And look at those round things, there should be more of those!" When the bag with the head started beeping, River commented: "You'd better check on the patient, I think he's going off." This sequence continued long after the Doctor's hint about being "a doctor" was not taken up when he was so quick. "Yeah - I've known some really stupid doctors," said River, heading back to the console and the Doctor trailed after her asking: "Have you? Have you really?" "You've no idea," said River. "No, I don't think I actually do..." began the Doctor, then lifting the head and continuing: "So moving on." The scene then continued with Hydroflax explaining how he would burn...

Post-production dialogue

Out in the street, Ramone told the approaching voice of Nardole: "I've just seen River safely off - are you coming to the hopper?" This scene was intercut with the TARDIS sequence, omitting Ramone asking the Hydroflax/ Nardole: "Is that a suit or something?" "It's Hydroflax. Look at it!" insisted the head. "Hydroflax. You swapped heads with the King?" exclaimed Ramone. When the body told Ramone that he would take River a message, Nardole added: "Please. Please just do as it says."

In the TARDIS, after Hydroflax indicated that he was cross, River Song countered: "You could also be bluffing. Going to need some proof, dear." "Proof is on the way," said the head as there was a pounding on the door.

As the Doctor and River ran through the hold and the Doctor asked about the box, River retorted: "What about Ramone - that creature just took his head!



Now shut up and run!" The concierge alerting Flemming to the "issue" originally came immediately before Ramone's face appearing on the screen in the back office. River's comment that her buyer simply responded to her advert was added in ADR, as was Scratch confirming that the sphere accessed all the banks in the galaxy. Scratch also referred to Hydroflax as their "god" rather than their "king"; the Doctor's subsequent remarks were similarly redubbed from deity to royalty. Flemming's comment about River Song's picnic at Asgard was also added in post-production.

When the Doctor confronted Hydroflax's body in the shaking lobby and told him about the globe connecting to the banks, the body originally stated: "This is a deception." "It really isn't, take a look," said the Time Lord. "The software in here, plus



the software in you – King Hydroflax could have it all.”

The Doctor’s comment about the unconscious River being indestructible was added in ADR. After the Doctor gave Alphonse the diamond, he returned to the TARDIS and moved forwards in time. He next emerged into a building site where a group of workmen included an older Alphonse. “Make sure there’s a balcony with a view of the towers,” called the Doctor. “Sir!” responded Alphonse and the Doctor withdrew into the TARDIS, moving on in time to when the building had been completed.

Other elements of dubbing which had not been specified in the script included the noise of the TARDIS’ Cloister Bell – a warning sound established in *Logopolis* [1981 – see Volume 33] – as Hydroflax breached the TARDIS. Additional dialogue

was also created for the spaceship public address system including details of its voyage through the Andromeda galaxy and also the countdown to impact on Darillium.

After the dark nature of the 2015 series and the Doctor’s grief on the loss of Clara, Douglas Mackinnon wanted a more upbeat feel for the Christmas Special and arranged to have a festive version of the title sequence – as per *Last Christmas* – which would see snowflakes intermingle with the cogs, an icy clock tunnel, Christmas baubles for planets and frost over the TARDIS. Alex Kingston was given star billing after Peter Capaldi, with the actors’ names breaking up like snow crystals. The episode title itself was confirmed comparatively late in the day when Steven Moffat discussed the issue with his friend, *Doctor Who Magazine* editor Tom Spilsbury on Thursday 12 November, saying that he could not choose between *The Husbands of River Song* or *The Husband of River Song*. After jokingly suggesting *Bigamy in Space*, the editor opted for the plural.

While – as indicated in the script – *Hark! The Herald Angels Sing* was heard on the opening sequences, an arrangement of the traditional English Christmas carol *The First Noel* was heard playing at the restaurant on Darillium. In the dining room of the *Harmony and Redemption*, the music heard during the meal was Richard Wagner’s symphonic poem *Siegfried Idyll* composed in 1870. Murray Gold’s score also contained further music references such as part of the music from *Silence in the Library/Forest of the Dead* when River was given her sonic screwdriver.

Barring one amendment to the closing credits, the episode was completed on Tuesday 15 December, the day before its preview screening at the BFI Southbank. ■

Left:

A glamorous River pilots the TARDIS.

Publicity

➤ On Wednesday 4 November, Peter Capaldi took part in a *Radio Times* photoshoot, posing with the holographic antlers sported by the Doctor in the opening sequence of the Special. As early as mid-November, it was announced that the untitled Christmas Special would be shown in selected cinemas in the USA on Monday 28 and Tuesday 29 December, courtesy of BBC Worldwide North America and Fathom Events – a collaboration for the screening of key episodes which had begun with *The Day of the Doctor* in November 2013.

➤ The involvement of Greg Davies and Matt Lucas in the Christmas Special was announced by the BBC on Tuesday 24 November. Steven Moffat discussed

River Song's involvement in the forthcoming Special in the new issue of *Radio Times* published the same day, with the shot of the festive Doctor on its cover; the Special was included in Alison Graham's *A festive feast* rundown under the heading *Mr & Mrs Who!*. Talking to Patrick Mulkern in a three-page interview entitled *The Nightmare Man*, Moffat explained that “for those who care it's immediately after *The Angels Take Manhattan*: River's just seen Matt Smith's Doctor lose Amy and Rory, and obviously before *The Name of the Doctor* because she's dead in that.” The writer described the episode as a “comedy thriller” and “a great romp for Christmas Day”.

➤ The title of the Special was finally announced as *The Husbands of River Song* on Tuesday 1 December, and extracts from the adventure were shown in a 40” ‘Christmas on BBC One’ trailer promoting the channel over the festive period. Peter Capaldi had also narrated a special animated trailer entitled *Sprout Boy* based around the Christmas icon of the sprout; this was launched at 7.30pm and featured the lonely sprout enjoying Christmas with a number of famous personalities and characters from the BBC including the Doctor, Graham Norton, Mary Berry, Sherlock Holmes and *EastEnders*' Dot Branning as the sentiment ‘For Christmas Together – BBC One’ was espoused.

Below:
Heads up!



Above:
Date night.

► Following the broadcast of *Hell Bent* to conclude the 2015 series on Saturday 5 December, a 30" trailer for *The Husbands of River Song* was released. Peter Capaldi was also one of a number of BBC personalities counting down to the launch of British astronaut Tim Peake to the International Space Station scheduled for Tuesday 15 December; a 35" video released on Monday 7 saw Capaldi announcing "blast off" at the conclusion as viewers were urged to tune into the BBC's live coverage the following week. On Tuesday 8, Peter Capaldi – in character and costume as the Doctor – dropped in to St Mary's Hospital in Paddington to surprise 14-year-old *Doctor Who* fan Daniel Norton who was hospitalised because of Ehlers-Danlos

syndrome and had been upset when forced to miss the *Doctor Who* Festival in London a few weeks earlier.

► The Christmas double issue of *Radio Times* was available by Wednesday 9 December. The two-page feature *Peter's Friends* saw writer Charlie Higson chatting to Peter Capaldi shortly before the recording of *The Graham Norton Show* in mid-November; the actor discussed his love for *Doctor Who* and the forthcoming festivals as well as how he missed working with Jenna Coleman. *The Husbands of River Song* was selected by Patrick Mulkern as one of the highlights for Christmas Day and described as 'a screwball comedy'. The Boxing Day repeat on BBC Three was emphasised by a picture of



'THE DAILY TELEGRAPH RELEASED BENJI WILSON'S SET REPORT ABOUT THE SPECIAL, WITH COMMENTS FROM STEVEN MOFFAT, PETER CAPALDI, ALEX KINGSTON AND GREG DAVIES.'



the Doctor and River adjacent to the listings. Press interview quotes from Peter Capaldi, Alex Kingston and Steven Moffat were then released by the BBC Media Centre on Thursday 10.

- ▶ *The Husbands of River Song* was extensively promoted in *Doctor Who Magazine* issue 494, which was published on Thursday 10 December. Benjamin Cook previewed the episode with comments from Moffat as well as interviewing Greg Davies.
- ▶ A *Doctor Who* motif featured in the semi-finals of BBC One's *Strictly Come Dancing* on Saturday 12 December when Jay McGuinness dressed as

Below:
Issue 494 of
Doctor Who
Magazine.



Matt Smith's Doctor to dance the Charleston with Aliona Vilani. Greg Davies was the basis of a feature in the *Daily Star* on Monday 14 December; the item *Heads up for Greg...* carried some quotes from the actor which originated in *Doctor Who Magazine*. The same day, comedians Jake Yapp and Bethany Black (who had appeared in *Sleep No More* [2015 – see Volume 83]) joined *Doctor Who: The Fan Show* hosts Christel Dee and Luke Spillane to record reactions to the special at the G-04 *Doctor Who* meeting room at Television Centre.

- ▶ While Capaldi visited the Syrian refugee camp at Zaatari in Jordan on Tuesday 15 December, the BBC *Doctor Who* website started to release a series of festive videos. A 29" edition of *#rufuscam* with *The Woman Who Lived* [2015 – see Volume 82] guest star Rufus Hound appeared first, with the actor saying how he would like an action figure of Sam Swift.
- ▶ A preview screening of *The Husbands of River Song* took place at the BFI Southbank on Wednesday 16 December and was attended by Capaldi, Alex Kingston and Davies; this edition carried an erroneous line producer credit for newly promoted production executive Tracie Simpson in place of Steffan Morris which was amended the following day to form a new broadcast master. Promising flying saucers, snow and laughs, Capaldi then promoted the Special on *The Chris Evans Breakfast Show* on Radio 2 from 8.35am to 9.30pm on Friday 18.



- ▶ Alex Kingston and Matt Lucas swapped presents and discussed what River and Nardole would buy each other for Christmas in a 2'07" video released on Sunday 20, while Rufus Hound promoted the DVD set of *Doctor Who: The 10 Christmas Specials* which had been released earlier in the year. Peter Capaldi, Jenna Coleman, Steven Moffat, Ingrid Oliver (Osgood in *The Zygon Invasion/The Zygon Inversion*), Paul

Kaye (from *Under the Lake/Before the Flood* [2015 – see Volume 81]), Davies, Kingston, Michelle Gomez, Maisie Williams (who had played Ashildr during the 2015 series) and Lucas then took part in a 1'07" montage of Christmas messages on Tuesday 22. The same day, Capaldi and Kingston promised a "slapstick caper" in a 46" introduction to the Special.

- ▶ On Wednesday 23, *The Daily Telegraph* released Benji Wilson's set report about the Special under the title *Inside the Tardis* with comments from Moffat, Capaldi, Kingston and Davies. The show's star noted that he was committed to a third year as the Doctor, but added: "This could be my final year – it's terrifying. I love *Doctor Who* but it can be quite an insular world and I do want to do other things. There will come a time when this is over. But I knew that when I started. I was thinking about my regeneration scene from the outset. That's my terrible melancholic nature. When you accept the job you know there'll come a day, inevitably, when you'll be saying goodbye." The BBC released two further videos, 1'14" of Nardole arriving at the TARDIS as a preview and a 9'13" selection of classic moments from previous specials. In the USA, BBC America issued the 2'06" video *#AskDW with Michelle Gomez Part 1* on Wednesday 23, with the star who played Missy answering viewers' questions. Another 'sneak peek' of *The Husbands of River Song* then appeared on Christmas Eve as a 53" extract saw Nardole introduce the "surgeon" to River Song.

Left:

Alex Kingston, Peter Capaldi, Steven Moffat and Greg Davies discuss *The Husbands of River Song*.

THE

RIVER SONG

Broadcast

Above:
River Song
and two of her
husbands.

► “Christmas past, present and future in *Doctor Who*,” heralded the continuity announcer as the 5.15pm broadcast on Christmas Day of *The Husbands of River Song* was preceded by an animation from the BBC’s Christmas Sprout campaign which saw the sprout writing a gift tag inscribed ‘To the Doctor’.

► Scheduled against *Paul O’Grady: for the Love of Dogs at Christmas* and the *ITV News* on ITV, the Christmas Special performed well, easily winning its timeslot with an audience of almost eight million viewers and firmly inside the top ten shows of the week.

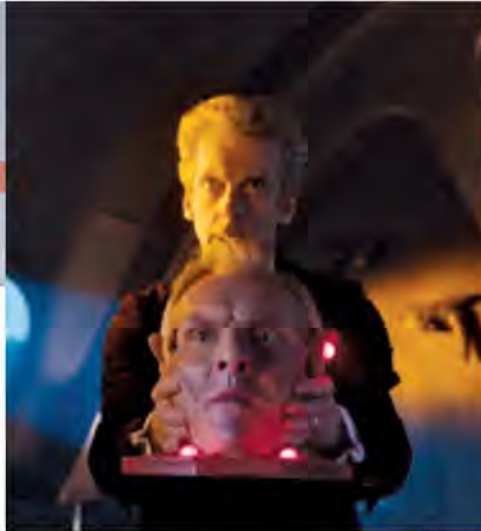
► A series of bonus videos was released by the BBC. Greg Davies explained why he was so keen to play King Hydroflax (40”), his reaction to seeing his own severed head (47”), what it was

like filming with snow (19”) and why it was creepy on the *Doctor Who* set (44”), while Alex Kingston described her delight at being asked to return to *Doctor Who* (1’05”). The 23’38” edition of *Doctor Who: The Fan Show* was also released with reactions to the Special. In addition to the UK, *The Husbands of River Song* was shown on Christmas Day by BBC America in the USA and SPACE in Canada at 9pm ET and also carried in Russia.

► A further BBC video on Boxing Day offered 3’43” of Alex Kingston and costume designer Ray Holman discussing River Song’s practical but feminine outfits for the adventure. Although BBC Three had stopped carrying regular *Doctor Who* repeats a few weeks into the 2015 series, *The Husbands of River Song* was scheduled

for a 7pm rerun on Boxing Day; this attracted an audience of just over a quarter of a million and was the final appearance of the series on the channel which within weeks would become an online broadcaster only.

- ▶ BBC Entertainment in Asia, BBC First in South Africa and Europe, PRIME in New Zealand and ABC in Australia screened the Special at various times on Boxing Day, while the episode also screened in cinemas in Denmark by Cinemaxx. The episode subsequently aired in India via FX on Sunday 27 December, KBS1 in South Korea on Monday 28 December, YLE TV2 in Finland on Sunday 3 January 2016, DR3 in Denmark on Friday 22 January, Fox in Germany on Thursday 28 January (where there were also cinema screenings) and various other territories subsequently. The episode was also shown in the cinema in Austria, Vienna, and in Canada via Cineplex on Thursday 28. Meanwhile, BBC Four scheduled a repeat of *The Face of Evil* [1977 – see Volume 26] as an archival treat from 7pm on the evenings of Monday 28 and Tuesday 29 December. The 7.30pm screenings of *The Husbands of River Song* at selected US cinemas also



Left:
"Behold!
The head of
Hydroflax!"

included an exclusive interview with Alex Kingston and a 15-minute behind-the-scenes featurette.

- ▶ A signed repeat of *The Husbands of River Song* was screened to an audience of around 190,000 tuned to BBC Two at 2.50am on the morning of Tuesday 29 December. Scot Peter Capaldi then wished viewers a Happy Hogmanay in a 13" video posted by the BBC on New Year's Eve.
- ▶ On Wednesday 22 June 2016 at the 42nd Saturn Awards for science-fiction, fantasy and horror, *The Husbands of River Song* won the Best Television Presentation Award.
- ▶ Writing in *Doctor Who Magazine*, Graham Kibble-White admitted that while he 'could never adjust to the Doctor becoming complicit in River's scheme', he enjoyed 'the pathos [and] the beautiful performances from Peter Capaldi and Alex Kingston'.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Husbands of River Song	Friday 25 December 2015	5.15pm-6.15pm	BBC One	56'03"	7.69M (7th)	82

REPEAT TRANSMISSION

The Husbands of River Song	Tuesday 29 December 2015	2.50am-3.50am ¹	BBC Two	56'03"	0.19M (-)	-
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¹ Signed repeat

POLICE TELEPHONE

FREE

FOR USE OF

PUBLIC

ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY

OFFICERS & CARS
RESPOND TO ALL CALLS

PULL TO OPEN

CAROL
SINGERS
BE

'WRITING IN DOCTOR WHO MAGAZINE, GRAHAM KIBBLE-WHITE ENJOYED "THE BEAUTIFUL PERFORMANCES FROM PETER CAPALDI AND ALEX KINGSTON". '

A close-up photograph of Peter Capaldi as the Doctor. He has his characteristic wild, grey hair and is looking off-camera with a concerned expression. He is wearing a dark velvet jacket over a white collared shirt. He is holding a black leather strap, possibly part of his TARDIS console. The background is slightly out of focus, showing what appears to be a doorway or window with light coming through.

THE HUSBANDS OF RIT

'PETER CAPALDI — IN CHARACTER AND COSTUME AS THE DOCTOR — DROPPED IN TO ST MARY'S HOSPITAL IN PADDINGTON TO SURPRISE 14-YEAR-OLD DOCTOR WHO FAN DANIEL NORTON.'

Merchandise

The *Husbands of River Song* was released on DVD and Blu-ray on Monday 25 January 2016; in addition to the episodes was a 19'23" *Doctor Who Extra* about the making of the episode narrated by Matt Lucas and the 9'36" item *The Adventures of River Song* which featured contributions from Steven Moffat and Alex Kingston and was narrated by Nina Toussaint-White who had played the young River Song - Mels - in *Let's Kill Hitler* [2011 - see Volume 68].

The DVD and Blu-ray versions of *Doctor Who: The Complete Ninth Series* released by BBC Worldwide on Monday 7 March 2016 also included *The Husbands of River Song* along with the bonus features from the earlier release and the episode's trailer and a deleted scene. *The Complete Ninth Series*

was also released as a Blu-ray Steelbook edition, exclusive to Amazon, with artwork by Alice X Zhang.

Silva Screen's *Doctor Who Series Nine Original Television Soundtrack*, released on 27 April 2018, featured Murray Gold's score from *The Husbands of River Song*, taking up the entirety of the release's fourth disc.

A 2018 'Retro Visions' calendar was available from Who Dares. This A4 wire-bound calendar featured 12 pieces of Stuart Manning's retro artwork. The

artwork for December was from *The Husbands of River Song*.

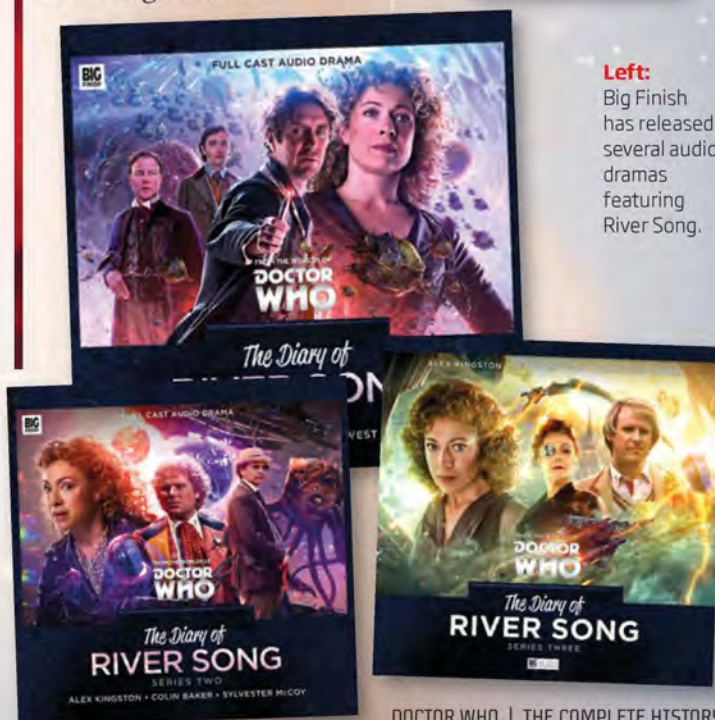
A figurine of King Hydroflax was available in issue 10 of the *Doctor Who Figurine Collection Special*, published by Eaglemoss in April 2017.

In December 2015, Big Finish released *The Diary of River Song Series One*, starring Alex Kingston as River with Paul McGann as the Eighth Doctor. Series Two was released in December 2016, guest-starring Colin Baker and Sylvester McCoy, Series Three featuring Peter Davison in January 2018 and a fourth series in August 2018, guest-starring Tom Baker alongside Alex Kingston. ■

Below:
Eaglemoss' figurine of King Hydroflax.



Left:
Big Finish has released several audio dramas featuring River Song.



Cast and credits

CAST

Peter Capaldi The Doctor
Alex Kingston River Song
 with
Matt Lucas Nardole
Greg Davies King Hydroflax
Phillip Rhys Ramone
Rowan Polonski Flemming
Robert Curtis Scratch
Anthony Cozens Concierge¹
Chris Lew Kum Hoi Alphonse
Nicolle Smartt Receptionist¹
Liam Cook King Hydroflax's Body¹
Nonso Anozie Voice of Hydroflax¹

¹ Not credited in listings magazines

Below:
 Poised and
 ready for
 sonic action.



UNCREDITED

Derek Foord Surgeon²
Kitty Moran Passer-by
Shannon Brooks, Joanna Conney, Katie Griffiths, Samantha Jones, Tanya Ong, Kia Shah, Volente Lloyd Warrior Monks
Chris Wilkinson Double for The Doctor
Dani Biernat Foot Double for River Song
Gareth Jones Foot Double for The Doctor
Rob Jarman Stunt Double for The Doctor
Shazia Awan, Christine Grieves, Ying Qin, Paul West, Richard Michael, Isabelle Paige Guests with Prosthetics
Helen Whitney Chronolock Woman
Frank Haschka Chronolock Woman's Husband
Sophie Shandlinger Habrian Woman
Richard Highgate, Andreas Constantinou Red Men
Daniel Lander Robed Figure
Simon Carew Porter
Clem So, Jo Ashley, Adrian Miles Rosser Guests
Cat Wright, Andrew Phillips, India Carter, Kelsie Reardon, Timothy DePaul, Aneeta Boghal, Shiraz Yasin, Zoe Hodgekinson, Kouroush Namvar Model Guests
Jon Davey, Andrew Cross, Juliet Rimmel, Claire Gutteridge Prosthetic Alien Diners
Bradley Anthony, Stuart Boston, Linda Nickson, Elen Rees Make Up Alien Diners
Rosie Douglas², Tamina Ali Waitresses
Luke Bailey, Joshua Davies Waiters
Jan Baker, Frank Baker, Chester Durrant, Ayaisha Griffith, George Ikamba, Narinder Metters, Tino Clarke, Anoushka Kellett, Samara Matthews, Katie Jones, Charlotte Williams, Jamie McKenzie Diners
Amy Thomas, Tim Dane Reid, Rebecca Donovan-Morgan, Jason Efthimiadis, Jesse Roth Guards



Abigail Humphries, Linda Nickson Make Up Aliens
Belinda McGinley Stunt Double for River Song
Rob Jarman Stunt Guard
Belinda McGinley Stunt Guest
Kurt James, Rhian Palmer, Steven Lathwell, Christos Gauci, Tina Stratford Workmen

² Speaking role

CREDITS

Written by Steven Moffat
 Produced by Nikki Wilson
 Directed by Douglas Mackinnon
 [2nd unit: Nikki Wilson]
 Stunt Coordinators: Crispin Layfield, Dani Biernat, Jo McLaren
 Stunt Performers: Belinda McGinley, Rob Jarman
 1st Assistant Director: Francesco Reidy
 2nd Assistant Director: James DeHaviland

3rd Assistant Director: Danielle Richards
 [2nd unit: Gareth Jones, Chris Thomas]
 Assistant Directors: Chris Thomas, Gareth Jones, Alex Miarli [uncredited: Alice Edwards, Ellis Griffiths, Francine Roberts; 2nd unit: James King, Morgan Towler]
 Unit Drivers: Sean Evans, Kyle Davies [uncredited: Paul Watkins, Jo Davey, Wayne Humphreys, Chris Donnelly, Siobhan Donnelly, Paul Carmichael, Bilal Kahn, Phil, Ali, Colin, Steve, Gareth]
 Location Manager: Iwan Roberts
 Unit Manager: Iestyn Hampson-Jones
 Production Coordinator: Adam Knopf
 Assistant Production Coordinator: Sandra Cosfeld
 Production Assistants: Sion Crowle, Jade Stephenson, Sheryl Bradford, Jamie Shaw
 Assistant Accountant: Justine Wooff
 Art Department Accountant: Bethan Griffiths
 Script Supervisor: Nicki Coles

Above:
 Alex Kingston
 in the make-up
 chair.

'PETER CAPALDI TOOK PART IN A RADIO TIMES PHOTOSHOOT, POSING WITH THE HOLOGRAPHIC ANTLERS SPORTED BY THE DOCTOR IN THE OPENING SEQUENCE.'





Above:
The key to the
Doctor's heart.

Script Executive: Lindsey Alford
 Script Editor: David Davis
 Camera Operator: Mark McQuoid
 [uncredited: Ed Clark; Steadicam: Danny Bishop;
 2nd unit: James Leigh; Splinter Unit: John Priddle]
 Focus Pullers: Jonathan Vidgen, Steve Rees
 [uncredited: Ben Mitchell, David Litchfield,
 Will Huckle, Elliot Hale; 2nd Unit: David Agha-
 Rafei; 2nd/Splinter Unit: Mani Blaxter Paliwala]
 Grip: John Robinson [uncredited: Bobby Williams]
 Camera Assistants: Cai Thompson,
 Matthew Lepper, Scott Waller
 [uncredited: Evelina Norgren, Kristian Roosmalen;
 2nd Unit: Howard Colin; Splinter Unit: Tom Dennis]
 Assistant Grip: Sean Cronin
 Sound Maintenance Engineers: Tam Shoring,
 Christopher Goding [uncredited: Abdul Amoud,
 Daf Parry; 2nd unit: Adam Chestnutt;
 Splinter Unit: Joss Colin]
 Gaffer: Mark Hutchings
 Best Boy: Andrew Gardiner
 Electricians: Bob Milton, Gareth Sheldon,
 Gawain Nash, Rob Fernandes, Andrew Williams
 Supervising Art Director: Dafydd Shurmer
 Standby Art Director: Chris Barber
 Set Decorator: Adrian Anscombe

Production Buyer: Linda Morgan
 Prop Buyers: Vicki Male, May Johnson
 Draughtpersons: Zsafia Ekler, Julia Jones
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Jonathan Barclay
 Prop Hands: Scott Howe, Nigel Magni, Matt Watts
 Storeman: Jamie Southcott
 Concept Artist: Stephen Cooper
 Graphic Artist: Matthew Clark
 Standby Carpenter: Paul Jones
 [uncredited: Jamie Farrell]
 Rigging: Shadow Scaffolding
 Standby Rigger: Colin Toms
 [uncredited: Will Scott, Dai Shadow]
 Practical Electricians: Christian Davies, Austin Curtis
 Props Makers: Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Chargehand Carpenter: John Sinnott
 Carpenters: Tim Burke, Lawrie Ferry, Matt Ferry,
 Chris Daniels, Julian Tucker, George Rees,
 Dan Berrow, Keith Richards, Campbell Fraser,
 Mark Painter, Joe Painter, Michael Venables
 Construction Driver: Jonathan Tylke

Construction Labourer: Mike Cox
 Head Scenic Artist: Clive Clarke
 Painters: Steve Nelms, Deb McShane, Paul Murray
 Assistant Costume Designers: Georgie Sayer, Simon Marks
 Costume Assistants: Andie Mear, Ian Fowler, Jenny Tindle [uncredited: Jill Blundell, Sara Morgan, Sheila Teale]
 Make-up Supervisor: Sara Angharad
 Make-up Artists: Megan Bowes, James Spinks [uncredited: Cathy Davies, Ros Wilkins, Linda Corr, Louisa Cavell Daphne Croker Saunders]
 Unit Medic: Glyn Evans
 Casting Associate: Alice Purser
 Assistant Editors: Becky Trotman, Robbie Gibbon
 VFX Editor: Dan Rawlings
 Post Production Coordinators: Hannah Jones, Joanne Riggs
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt
 Foley Artist: Julie Ankerson
 Titles: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Assistant Online Editor: Christine Kelly
 Online Editor: William Osman
 Colourist: Gareth Spensley
 Music Conducted & Orchestrated By: Alastair King
 Music Mixed By Jake Jackson
 Music Recorded By Gerry O'Riordan
 Original Theme Music: Ron Grainer
 With Thanks to BBC National Orchestra of Wales
 Kahler created by Toby Whithouse
 Casting Director: Andy Pryor CDG
 Head of Production: Gordon Ronald
 Production Executive: Tracie Simpson³
 Post Production Supervisor: Samantha Price
 Production Accountant: Simon Wheeler
 Sound Recordist: Deian Llŷr Humphreys [uncredited: Richard Brooks; 2nd unit: Dom Corbisiero; Splinter Unit: Bryn Thomas]
 Costume Designer: Ray Holman
 Make-up Designer: Barbara Southcott

Music: Murray Gold
 Visual Effects: Axis VFX
 Special Effects: Real SFX
 Special Creature Effects & Prosthetics: Millennium FX
 Editor: Adam Green
 Production Designer: Michael Pickwood
 Director of Photography: Suzie Lavelle
 Line Producer: Tracie Simpson³, Steffan Morris³
 Executive Producers: Steven Moffat, Brian Minchin
 BBC Cymru Wales
 bbc.co.uk/doctorwho
 © BBC 2015

³ On the broadcast version, Tracie Simpson is correctly credited as Production Executive and Steffan Morris as Line Producer. On the DVD version, Tracie Simpson is erroneously credited as Line Producer

Below:
 The Time Lord
 and his ship.



Profile

DOUGLAS MACKINNON

Director

Douglas Roderick Mackinnon was born on 20 February 1961 in Portree on the Isle of Skye.

While at school his hobby was stills photography and it looked like this would become his profession after accompanying an Inverness press photographer for a Youth Opportunities Programme.

A screening of *The Rugged Island* (1934), a film made about the Shetland Islands, at Glasgow's Mitchell Library in 1983 inspired him to become a filmmaker. After initial film studies at the Glasgow College of Building and Printing, he moved onto the National Film School at Beaconsfield, Buckinghamshire. Enrolling as a potential documentary maker, he soon moved into fiction directing. His student graduation film *Ashes* (1989) was well received.

Below:

Douglas Mackinnon's first *Doctor Who* work was for the 2008 two-parter *The Sontaran Stratagem/The Poison Sky*.



Unable to find posts in drama, he made arts and factual programmes for television in Scotland, including *Home* (1990), a docusoap about Skye's shinty sports team.

His début fiction work *Sealladh* (Vision) (1992) was set during the Highlands potato famine of 1847 and filmed in Skye. Believed to be the first Gaelic language short film ever made, it was nominated for a Scottish BAFTA and provided terrific exposure for the 31-year-old director.

The producers of TV police serial *The Bill* saw *Sealladh* and, duly impressed, had Mackinnon direct seven episodes between 1994/5. Quickly he went on to work on many of TV's most popular dramas, often in the crime genre, including *Backup* (1995), *Thief Takers* (1996), military drama *Soldier Soldier* (1996), fire service series *London's Burning* (1997/8), *The Vice* (1999), private eye comedy drama *Dirty Work* (2000), *The Last Detective* (2003/7), *Murder in Suburbia* (2004) and *Silent Witness* (2004/13).

Directing credits on two episodes of Granada costume drama *The Grand* (1997),

written by Russell T Davies, later proved instrumental in finding work on *Doctor Who*.

High-profile TV movies included Billy Connolly and Sarah Lancashire costume comedy *Gentleman's Relish* (2001), while Ricky Tomlinson's private eye feature-length pilot *Nice Guy Eddie* (2001) begat a 2002 series. Mackinnon also directed two Kay Mellor one-off scripts, *A Good Thief* (2002) and dark footballer drama *Gifted* (2003).

His first, and to date sole, movie *The Flying Scotsman* (2006), the true life story of cyclist Graeme Obree, saw Mackinnon nominated for a Best Director Scottish BAFTA. When the film was chosen as the opening premiere of the Edinburgh International Film Festival, the exposure earned a worldwide distribution deal with MGM, saving the production company from liquidation.

Back working on television, directing two episodes of Jed Mercurio's unflinching medical drama *Bodies* (2005), led to further credits on the first two series of Mercurio's breakout hit police drama for BBC Two *Line of Duty* (2012/14).

Mackinnon's *Doctor Who* credits span three Doctors to date, with his first work coming for Russell T Davies and directing the David Tennant Earth invasion two-parter *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58].

Having previously directed the first three episodes of *Jekyll* (2007) for Steven Moffat, and two episodes of *Taggart* in 2010 for producer Marcus Wilson, Mackinnon returned to *Doctor Who* to direct Matt Smith in *The Power of Three* [2012 – see Volume 71] and *Cold War* [2013 – see Volume 73].

He directed Peter Capaldi in three stories in the 2014 series: the Hugo-nominated *Listen* [2014 – see Volume 77], *Time Heist* [2014 – see Volume 77] and *Flatline* [2014 – see Volume 79]. These three episodes earned him a Best Director prize in *Doctor*



Who Magazine's season poll. *The Husbands of River Song* is his last *Doctor Who* to date.

Although he's not worked in Scotland as much as he would like, Scottish projects include Ford Kiernan sitcom *Happy Hollidays* (2009) and Gaelic language children's video game fantasy *Calum Dingle* (2011), which he wrote and directed for BBC Alba and earned a Scottish BAFTA nomination.

Alongside his *Doctor Who* commissions he directed some of the world's biggest TV shows, several of a cult or fantasy bent; *Robin Hood* (2009), *Outlander* (2016) and the US version of *Dirk Gently's Holistic Detective Agency* (2017). He directed and executive-produced *Knightfall* (2017/18), a series about the Knights Templar.

His New Year's Day episode of *Sherlock*, *The Abominable Bride* (2016), featuring both a present-day and Victorian-era Holmes and Watson, won him a Scottish BAFTA for Best Directing in Film & TV and earned an Emmy for Best TV Movie.

Much of 2017 and early 2018 involved a 109-day shoot as director/executive producer on Neil Gaiman's fantasy comedy *Good Omens* (2018) with David Tennant.

Mackinnon lives in the Fife fishing village of Crail. ■

Above:
2014's *Time Heist* was directed by Douglas Mackinnon.

Index

Page numbers in *Italic type* refer to pictures.

100,000 BC.....30

A

Adventure in Space and Time, An.....15, 22, 35
 Aliaga, Javier.....86
Aliens of London.....65
 Alphonse.....67, 78, 93, 96, 103
Angels Take Manhattan, The.....26, 79, 84, 104
 Anozie, Nonso.....99
 Ash, Nick.....27, 41
 Ashldr.....9, 11, 14, 22, 23, 24,
 25, 27, 31, 38, 39, 41, 43,
 45, 50, 51, 52, 109
Asylum of the Daleks.....17, 45

A

Bad Wolf.....30, 70, 92
 Baker, Colin.....92, 115
 Baker, Tom.....81, 92, 115
 Barbet, Patrick.....83, 93
 Bates, Scott.....42
 BBC Roath Lock.....15, 28, 39, 41, 80, 84,
 85, 86, 88, 93, 95, 97
 BBC website.....25, 30
Before the Flood.....39, 109
Bells of Saint John, The.....17, 92
 Bennett, Jocelyn.....85
 Bennett, Peter.....13, 27, 31
 Biernat, Dani.....86, 92
Big Bang, The.....9
 Big Finish.....5, 71, 115
 Black, Bethany.....108
Blink.....26
 Bones, Ken.....16, 26, 27, 31
 Brachacki, Peter.....15, 21
Brain of Morbius, The.....14, 22
 Briggs, Nicholas.....30

C

Campion, Kevin.....84
 Capaldi, Peter.....5, 8, 12, 13, 15, 18, 23, 24,
 26, 28, 30, 31, 34, 35, 38, 39, 40, 41, 47,
 48, 50, 51, 52, 53, 64, 70, 75, 80, 81, 83,
 84, 85, 86, 88, 90, 92, 93, 94, 95, 96, 97,
 103, 104, 105, 106, 108, 109, 110, 111, 113,
 114, 118-119, 123

Capitol, the.....10, 16, 31
 Carew, Simon.....30
Carnival of Monsters.....92
 CGI.....99
 Character Options action figures.....52
 Chibnall, Chris.....72
Chris Evans Breakfast Show, The (BBC Radio 2).....108
 Cloister Wraiths.....10, 16, 27, 41, 42, 45
 Cloisters.....10, 16, 18, 19, 22, 24,
 26, 27, 28, 30, 31, 35,
 39, 41, 42, 44, 45
Cold War.....73, 123
 Coleman, Jenna.....13, 15, 24, 26, 28,
 31, 34, 35, 38, 39, 47,
 48, 50, 52, 69, 86, 93,
 105, 109
 Coles, Lisa.....86
 confession dial.....6, 9, 10, 14, 27,
 30, 31, 35, 43, 45
 Cook, Benjamin.....39, 47, 88, 108
 Cook, Liam.....85, 89, 95
 Cooper, Stephen.....38
 Curtis, Robert.....81, 93
 Cybermen.....19, 24, 30, 43, 77

D

Daily Express.....35
Daily Mirror.....47
Daily Star.....108
Daily Telegraph, The.....34, 70, 88, 106, 109
 Daleks.....16, 19, 24, 30, 31,
 43, 44, 48, 50, 93, 95
 Dalton, Timothy.....16, 24, 27
 Davies, Greg.....81, 85, 86, 88, 89,
 95, 104, 106-107, 108, 109, 110
 Davies, Russell T.....26, 69, 70, 123
 Davison, Peter.....92, 115
 Davros.....43, 52
Day of the Doctor, The.....9, 13, 14, 16, 17,
 26, 39, 40, 76, 92, 104
Day of the Moon.....16, 29, 35
 De Jong, Niki.....83, 93
Deadly Assassin, The.....23, 24, 31, 40, 78
Death Comes to Time.....80
 Dee, Christel.....108
Deep Breath.....18
 Dicks, Terrance.....14
 diner, the.....10, 11, 15, 16, 18, 19,
 23, 25, 27, 28-29, 31, 35,
 39, 40, 41, 42, 43, 52
Doctor Who Experience, the.....15, 22, 35, 38, 39
Doctor Who Extra.....13, 30, 31, 35,
 38, 39, 40, 50, 51, 52, 81,
 83, 84, 85, 86, 89, 93, 115
Doctor Who Festival.....105
Doctor Who Magazine.....35, 37, 39, 47,
 51, 69, 70, 71, 72, 88,
 103, 108, 111, 113, 123

Doctor Who TV Movie 19, 92
Doctor Who website 108
Doctor Who: The Fan Show 108, 110

E

Eaglemoss *Doctor Who* Figurine Collection 115
 Eccleston, Christopher 92
End of Time, The 9, 16, 24, 26, 38, 40
Evolution of the Daleks 70

F

Face of Evil, The 111
Face the Raven 9, 13, 14, 23, 24, 27,
 30, 34, 42, 83, 84
 Trap Street (working title) 13
First Night (minisode) 80, 86
Five Doctors, The 34, 40
Flatline 73, 123
 Flemming 67, 77, 78,
 83, 88, 102
Flesh and Stone 79
Forest of the Dead 5, 65, 70, 71, 77, 103

G

Gallifrey 5, 6, 9, 10, 11, 13,
 14, 15, 16, 17, 18, 22, 23,
 31, 39, 42, 43, 44, 45
Game of Thrones 26, 27, 34,
 39, 41, 51, 61, 99
 Gannon, Rachel 84
 Gaston 10, 14, 16, 17, 19,
 24, 26, 28, 31, 42, 44
 General, the 10, 16, 17, 18, 19, 22,
 24, 25, 26, 28, 30, 31, 34,
 38, 39, 40, 42, 43, 44, 45,
 46, 48, 54
Girl in the Fireplace, The 76
Girl Who Died, The 14, 43
 Gold, Murray 35, 45, 97, 103, 115
 Gomez, Michelle 109
Good Man Goes to War, A 70, 92
Graham Norton Show, The (BBC One) 105
Guardian, The 88

H

Hand of Fear, The 92
 Hargreaves, Danny 86
 Hargreaves, Freya 83, 93
Harmony and Redemption 67, 70, 77, 78,
 79, 83, 93, 99, 103
 Harris, Bethan Kate 95
 Hartnell, William 22, 35, 77, 92
Heaven Sent 13, 15, 27, 28, 30,
 34, 35, 40, 42,
 43, 47, 52, 88

Hell Bent 5, 6-8, 9-11,
 12, 13-14, 15, 16-17, 18, 19,
 20-22, 23-27, 28-29, 30-31,
 32-34, 35, 36-37, 38-41, 42,
 43, 44, 45, 46, 47-48, 49-50,
 51-52, 53, 54, 55-60, 61, 71, 80,
 88, 89, 105

broadcast 49-51
 cast and credits 54-59
 draft scripts 15-25
 editing 42-45
 merchandise 52
 post-production 42-45
 pre-production 12-27
 production 28-41
 profile 60-61
 publicity 47-48
 ratings 49, 51
 readthrough 26
 rehearsals 27, 30
 story 10-11
 Hewlett, Grant 93
 Higgins, Clare 27
 High Council 6, 9, 10, 16, 18,
 22, 24, 31, 39, 40, 43

Holman, Ray 80, 110
 Hound, Rufus 108, 109
 Hurt, John 16, 92
Husbands of River Song, The 5, 45, 49, 62-64,
 65-67, 68-69, 70-72,
 73-75, 76, 77, 78-80,
 81-82, 83, 84, 85-86,
 87, 88, 89, 90-91, 92-93,
 94, 95, 96, 97, 98, 99, 100,
 101-104, 105-107, 108-109,
 110, 111, 112-114, 115-116,
 117-120, 121-123

broadcast 110-111
 cast and credits 116-121
 costumes 80
 draft scripts 73-80
 editing 99-103
 merchandise 115
 post-production 99-103
 pre-production 68-81
 production 83-97
 profile 122-123
 publicity 105-109
 ratings 111
 readthrough 80, 84
 rehearsals 85
 story 66-67

Hussein, Waris 30
 Hybrid, the 6, 9, 10, 11, 17, 18,
 19, 23, 24, 27, 35, 43
 Hydroflux, King 62, 67, 71, 73,
 76, 77, 78, 79, 80, 81, 84,
 85, 86, 87, 88, 89, 95, 99,
 100, 101, 102, 103, 110, 111, 115

I
Impossible Astronaut, The 16, 29, 35, 79
In the Forest of the Night 47
Invasion of Time, The 34, 45

J
 Jarman, Rob 83, 86, 88
 Jones, Gareth 92
Journey's End 9

K
 Kaye, Paul 109
 Kelly, Ruth 83, 93
Keys of Marinus, The 65
 Kibble-White, Graham 51, 53, 111, 113
 Kingston, Alex 4, 5, 68, 70, 71, 80, 83, 84, 86, 88, 89, 92, 95, 96, 103, 106, 108, 109, 110, 111, 113, 115, 117
 Kirby, Malachi 26, 31

L
Last Christmas 13, 47, 71, 103
Last Night (minisode) 80, 88
 Layfield, Crispin 31, 83, 86, 88, 93
Let's Kill Hitler 65, 72, 115
Listen 14, 16, 17, 25, 73, 88, 123
 Location Filming 84
 Aberthaw Cement Works, Cardiff 92
 Capital Quarter, East Tyndall Street, Cardiff 96
 Corralejo, Fuerteventura 40
 Dominion Way Industrial Estate 38-39
 Fuerteventura 32-33, 40, 47, 80
 Leigh Court Business Centre, Bristol 83, 86
 RAF St Athan, Barry 89
Lodger, The 70
Logopolis 18, 44, 103
 Lucas, Matt 80, 81, 84, 85, 87, 88, 89, 92, 104, 109, 115, 118

M
 Mackinnon, Douglas 72, 73, 78, 79, 80, 86, 88, 93, 95, 96, 99, 103, 122-123
Magician's Apprentice, The 9, 14, 22, 23, 25, 27, 30, 40, 86, 89
Making of Doctor Who, The 14
 Manning, Stuart 115
 Martin, Richard 93
 Master, The 45
 Matrix, The 10, 28, 31, 45
 McCoy, Sylvester 115
 McGann, Paul 92, 115
 McGinley, Belinda 83, 86

McLaren, Jo 86
 McLennan, Finola 89
 Mendorax Dellora 62, 66, 79, 84, 99
Metro 88
 Millennium FX 30, 31, 83, 84, 85, 86, 89, 93, 95
 Miller, T'Nia 26
 Minchin, Brian 40, 52, 69, 86, 96, 97
 Missy 23, 25, 27, 31, 45, 52, 109
 Moffat, Steven 5, 13, 14, 15, 21, 23, 35, 38, 40, 43, 47, 48, 50, 51, 52, 64, 65, 69, 70, 71, 72, 73, 82, 84, 86, 89, 96, 99, 103, 104, 106-107, 108, 109, 115, 123
 Molotnikov, Justin 28
 Moore, Jon 83, 84
 Morris, Steffan 108
 Mullan, Ross 27
Mummy on the Orient Express 45, 78
 music 45, 52, 103, 115

N
Name of the Doctor, The 17, 70, 71, 104
 Nardole 65, 66, 72, 73, 77, 79, 80, 83, 84, 85, 86, 87, 88, 89, 93, 99, 100, 102, 109, 118
 neural block 10, 11, 19, 23, 25, 27, 31, 35, 39, 44, 45
Night of the Doctor (minisode) 22
 Noble, Donna 9

O
 O'Sullivan, Susie 83
 Ohila 10, 14, 16, 17, 18, 19, 22, 24, 25, 26, 27, 30, 31, 35, 43, 45
 Oliver, Ingrid 109
 Osgood 52, 109
 Oswald, Clara 5, 6, 9, 10, 11, 13, 14, 15, 16, 17, 18, 19, 20, 21, 24, 25, 27, 28, 29, 30, 31, 34, 35, 36, 38, 39, 42, 43, 44, 45, 47, 50, 51, 52, 55, 58, 59, 70, 103
 death 13, 14, 24, 25
 Oswald, Oswin 17

P
Pandorica Opens, The 9, 76, 79
Parting of the Ways, The 30, 92
 Pertwee, Jon 92
 Pickwood, Michael 38, 95, 97
 Pink, Danny 13
Planet of the Dead 38
Planet of the Ood 92
Poison Sky, The 72, 122, 123

Pond, Amy	9, 16, 104
<i>Power of Three, The</i>	72, 123
Pryor, Andy	26, 80

R

<i>Radio Times</i>	34, 47, 48, 70, 88, 96, 104, 105, 118
Ramone	66, 67, 70, 73, 77, 78, 80, 81, 84, 88, 92, 95, 96, 101, 102
Rassilon, President	6, 9, 10, 16, 17, 18, 24, 26, 27, 31, 34, 39, 40, 42, 43, 44, 46, 48, 51, 60, 61
Reid-Quarrell, Jami	27, 41
<i>Return of Doctor Mysterio, The</i>	65
Rhys, Phillip	81, 85, 88
Ritchie, Derek.....	30, 95
Rose	81
<i>Runaway Bride, The</i>	92

S

Santa Claus	52, 71
<i>Sarah Jane Adventures, The</i>	26, 61, 81
Sarff, Colony	16, 27, 52
Schofield, Bob	88
<i>School Reunion</i>	70
Scratch	67, 78, 78, 81, 93, 95, 99, 101, 102
<i>Sea Devils, The</i>	26, 61
<i>Sherlock</i>	73, 123
Sherman, Martin	41
Sherren, Matt	31
Shoal of the Winter Harmony, the	65, 67, 78
Sikka, Rani	83
<i>Silence in the Library</i>	5, 65, 70, 71, 72, 78, 79, 84, 88, 103
Silva Screen	52, 115
Simpson, Tracie	108
Singing Towers of Darillium	65, 67, 71, 72, 77, 78, 90, 93, 95, 99
Sisterhood of Karn	14, 22
<i>Sleep No More</i>	26, 27, 28, 31, 38, 108
Sliders	16, 19, 24, 27, 28, 30, 31, 34, 41, 45
Smartt, Nicole	98
Smith, Becca	30, 31, 83, 84, 86, 93
Smith, Matt	77, 92, 104, 108, 123
<i>Smugglers, The</i>	92
<i>Snowmen, The</i>	17
Song, River	4, 5, 52, 62, 64, 65, 66, 67, 68, 70, 71, 72, 73, 74, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 88, 89, 91, 92, 93, 95, 96, 98, 99, 100, 101, 102, 103, 104, 105, 108, 109, 110, 111, 112-113, 115, 120

sonic screwdriver 26, 38, 41, 52, 65, 67,
78, 79, 80, 89, 103, 116

sonic sunglasses 11, 25, 52, 80, 89

Sontaran Stratagem, The 72, 122, 123

Spillane, Luke 108

Spilsbury, Tom 103

Stolen Earth, The 9

Sumpter, Donald 26, 39, 60, 61

Sun, The 88

T

Talalay, Rachel	13, 15, 23, 24, 25, 26, 30, 31, 35, 37, 39, 40, 41, 45, 47, 51, 56, 88
TARDIS	5, 11, 13, 15, 17, 18, 20-21, 22, 23, 25, 26, 27, 28, 50, 31, 34, 35, 37, 38, 39, 41, 42, 43, 44, 45, 47, 48, 49, 50, 51, 52, 58, 66, 67, 70, 72, 73, 74, 77, 79, 80, 83, 84, 85, 86, 88, 89, 92, 94, 95, 96, 98, 99, 101, 102, 103, 109, 112
classic control room	15, 20-21, 22, 35, 36-37, 38, 39, 42, 50, 55, 58
Tennant, David	16, 61, 72, 92, 123
Thompson, Andy	88
Three Doctors, The	95
Time Heist	27, 73, 123
Time Lords	5, 11, 14, 15, 16, 18, 19, 22, 24, 27, 31, 34, 40, 43, 44, 45, 78
Time of Angels, The	71, 78
Time of the Doctor, The	14, 27, 78, 92
Time War	8, 9, 13, 14, 43
Tomb of the Cybermen, The	30
Torchwood	72
Toussaint-White, Nina	115
trailers	47, 49, 104, 105, 115
Troughton, Patrick	92
Twice Upon a Time	9
Twin Dilemma, The	92
Twitter	25
Two Doctors, The	92

W

Under the Lake.....39, 70, 109

V

<i>Vampires of Venice, The</i>	95
<i>Visitation, The</i>	92

W

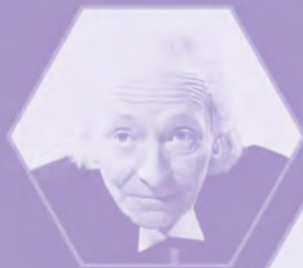
War Doctor, the 13, 19
Warrior Monks 66, 76, 77, 79
Weeping Angels 19, 24, 26, 30, 31

<i>Western Mail</i>	88
<i>Wheel in Space, The</i>	26, 61
Wilkinson, Chris	88
Williams, Maisie	27, 34, 39, 41, 48, 50, 51, 88, 109
Williams, Rory	9, 16, 104
Williams, Tom	31, 34
Wilson, Nikki	73, 93, 95, 97

Witch's Familiar, The 9, 14, 27, 43, 86
Woman Who Lived, The 14, 108
World War Three 65

Z

<i>Zygon Invasion, The</i>	40, 89, 109
<i>Zygon Inversion, The</i>	40, 89, 109



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STORIES 262-263

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